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NOVEMBER 28, 1992

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PROFILE

B'buster's Venture: Virgin Territory

Vid Chain Moves Further Into Music Biz

■ BY ED CHRISTMAN and DOMINIC PRIDE

LONDON—Blockbuster Entertainment, which last month agreed to buy Music Plus and Sound Warehouse, continues its rapid deployment into the music industry with an agreement to form a joint venture with Virgin Retail.

Although terms were not disclosed, Blockbuster is proposing to buy half of Richard Branson's holdings in Virgin Retail stores in Europe and Australia, while becoming a 75% partner with Virgin in its future U.S. operation.

Branson has stated his dream is to build a Virgin megastore in every major U.S. city, and the groundbreaking deal with Blockbuster, which owns about 2,000 video rental outlets, moves that vision closer to reality.

Steven R. Berrard, vice chairman for Fort Lauderdale, Fla.-based Blockbuster, hopes that the deal will yield a minimum of 10 U.S. superstores in the first 12-18 months of the venture.

In the U.S., the agreement doesn't include Virgin's initial store in the U.S. market, slated to open Dec. 3 in Los Angeles. That store is being built by Virgin Retail Sunset, a joint venture with Singaporean entrepreneur Ong Ben Seng. The proposed Blockbuster deal closes off further U.S. expansion for the Virgin Retail Sunset partnership.

Analysts see the Blockbuster deal *(Continued on page 99)*

Country's Class Of '89 Puts Array Of Acts On The Books

■ BY EDWARD MORRIS and DEBBIE HOLLEY

NASHVILLE—The country music explosion during the past three years is not reflected only in massive record sales for a few acts, such as Garth Brooks, Clint Black, and Billy Ray Cyrus. It is a phenomenon as wide as it is deep, involving dozens of platinum- and gold-selling artists. And it has also had a fiscally therapeutic effect on acts that were around well before Brooks began his triumphant march up the charts.


MATTEA

Although Brooks has been country music's best seller for the past three years, having sold more than 20 million albums, he is but one member of the historic Class of '89, an assemblage that includes multiplatinum sellers Black, Alan Jackson, and Travis Tritt; and gold-selling Mary-Chapin Carpenter.

Since these artists made their chart debuts, they have been joined in the high-numbers game by such newer acts as Cyrus, Brooks & Dunn, Wynonna, Trisha Yearwood, Mark Chesnutt, Collin Raye, Sammy Kershaw, Diamond Rio, Tracy Lawrence, Hal Ketchum, Aaron Tippin, and Doug *(Continued on page 97)*

Buenos Aires Breathes New Life Into The Tango

■ BY MARCELO FERNANDEZ BITAR

BUENOS AIRES, Argentina—Tango, the alluring pas de deux that first swept to international acclaim 70 years ago, seems to be re-emerging in the city still synonymous with the musical genre—Buenos Aires.

"It is one of the few [musical] styles that represents a city, has beautiful melodies and rich harmonies," declares noted tango maestro José Colangelo, perhaps the most prominent musical heir to tango fusion star Astor Piazzola. "I love and respect it so much that I want to contribute something new."

Signs of the dance form's resurgence already are popping up in the Argentinean capital. The first Tango Summit, held Sept. 17-27 in Buenos Aires, featured the first local performance of the '80s Broadway musical "Tango Argen- *(Continued on page 96)*

The Billboard Report

BILLBOARD SPOTLIGHT rap

FOLLOWS PAGE 28

Jimi At 50: Gone But Still A Star

■ BY PAUL SEXTON

LONDON—As admirers of one of rock's most enduring icons prepare to celebrate what would have been the 50th birthday of Jimi Hendrix Friday (27), a raft of releases and associated product is combining to make a *(Continued on page 98)*


HENDRIX

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ I WILL ALWAYS LOVE YOU	(ARISTA)
WHITNEY HOUSTON	
THE BILLBOARD 200	
★ THE CHASE	(LIBERTY)
GARTH BROOKS	
HOT R&B SINGLES	
★ I GOT A THANG 4 YA!	(PERSPECTIVE)
LO-KEY?	
TOP R&B ALBUMS	
★ WHAT'S THE 411?	(UPTOWN)
MARY J. BLIGE	
HOT COUNTRY SINGLES	
★ I'M IN A HURRY (AND DON'T KNOW WHY)	(RCA)
ALABAMA	
TOP COUNTRY ALBUMS	
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GARTH BROOKS	
HOT DANCE CLUB PLAY	
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ROZALLA	
HOT DANCE SALES	
★ RUMP SHAKER	(MCA)
WRECKX-N-EFFECT	
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HOT ADULT CONTEMPORARY	
★ TO LOVE SOMEBODY	(COLUMBIA)
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COLUMBIA

GLOBAL MUSIC PULSE

France's Zazou Rocks Rimbaud On New Disc
PAGE 44



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"...too popular ...too mainstream ...too damn good..."

Geoffrey Himes, Country Music

Record Reviews

Travis Tritt

t-r-o-u-b-l-e

Warner Bros. 9-45048

Travis Tritt's third album, t-r-o-u-b-l-e, is going to force the issue: Just what is country music in the 90's? Is there any difference between modern country and Southern rock? Or has Southern rock become a subset of country? The question has been raised before by the likes of Steve Earle and Hank Jr., but Earle never had the commercial clout to make it a pressing issue and Bocephus has always resided in his own, ahem, peculiar category.

Tritt, however, is too popular, too mainstream and just too damn good for the question to go away. His new album, which builds on the strengths of his first two, is sure to be a commercial smash. It uses mainstream Nashville songwriters and musicians to create such a tangled-up knot of honky tonk and rock 'n' roll that it's nearly impossible to tell where one stops and the other starts. Even when he sings a tear-in-your-beer ballad like "Can I Trust You With My Heart", for example, the drums explode like bombshells lobbed from the grave by The Who's Keith Moon.

The question boils down to this: Is country music defined by its tradition or by its audience? If it's tradition, Tritt may be in trouble. He can pull off an old-fashioned country song like "When I Touch You" or "Lord Have Mercy On The Working Man" on the new album, but most of his new songs boost the kind of buzzing guitars and reverb-heavy drums that Roy Acuff and Ernest Tubb never imagined in their darkest dreams. If, on the other hand, country music is defined by its audience - the army of displaced Confederates that has spread from Southern farms to the San Joaquin Valley, East Baltimore and the Chicago suburbs - then Tritt is the direct descendant of Acuff and Tubb, for the young star is playing for the grandchildren of the Grand Ole Opry's biggest fans.

Like those grandchildren, Tritt grew up on Lynyrd Skynyrd and Marshall Tucker as well as Waylon and Willie, and he knows that if country music is to remain relevant for his generation, it must find a way to integrate all those influences. That's just what he does so successfully on t-r-o-u-b-l-e. When he sings "A Hundred Years From Now" by his pal Marty Stuart, Tritt captures the song's honky tonk swing in his vocal, but he cranks up the drums and electric guitars to give it the oomph his younger audience demands. On "Looking Out for Number One", the rocking beat may recall Charlie Daniels, but the vocal moment is pure Waylon.

The album's title tune was a 1975 single for Elvis Presley; Tritt transforms it with boogie-woogie piano, slide guitar and super-fast tempo into a bar-band romp reminiscent of Little Feat, his colloborators on last year's album, It's All About to Change. Presley, who dominated the country charts even when considered a rock star, is an obvious touchstone for Tritt.

It would be a mistake, though, to think of Tritt as the next Elvis - or as the next Ronnie Van Zant or Willie Nelson, for that matter. Tritt is a fine singer and an appealing performer, but as songwriter and vocal stylist, he lacks the stark originality of those three gentlemen. On the other hand, he doesn't carry Hank Jr.'s macho baggage nor Garth Brooks' play-it-safe tendencies, and he might be the right person at the right time to cement the integration of country and Southern rock.

Tritt told me he had recently visited Graceland in Memphis, Hank Williams' grave in Montgomery and Jimmie Rodgers' birthplace in Meridian. "When you think about it, " he said,"the people who really had a big influence on country music all had that black influence. I think we got away from that, but now we're getting back to it." It's no coincidence, therefore, that t-r-o-u-b-l-e ends with a convincing version of "Leave My Girl Alone" by Chicago bluesman Buddy Guy. If, on top of everything else, Tritt can bring the blues back to country music, he may push Nashville into the future by reconnecting it to its past.

- Geoffrey Himes

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RIAA Requests DAB C'right Safeguards

Seeks FCC 'Surrogate' To Hoped-For Amendment

■ BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America has asked the FCC for "surrogate" copyright protection safeguards against unauthorized use of more than a single album selection by future digital audio broadcast (DAB) networks. Digital audio cable services are not mentioned in the filing.

In the RIAA's Nov. 13 comments, the trade group said it wants the FCC to install DAB copyright safeguards in the absence of a performance-right amendment to the Copyright Act, which it plans to pursue on Capitol Hill.

The FCC is currently deciding whether to authorize the construction and operation of what could be the country's first satellite-carried digital radio service by Satellite CD Radio Inc.

While full-scale DAB networks—satellite or terrestrial—are not expected to deliver services to consumers until the next decade, the recording industry wants to make sure that technology does not outstrip traditional notions of copyright protection.

Bill Doherty, assistant VP of operations for Washington, D.C.-based Satellite CD Radio, says the company has no comment on the RIAA request to the FCC. "We are presently formulating our own reply comments" to the commission, he says.

Doherty adds that he doesn't think the FCC has authority to draw up "surrogate" copyright protection rules. "That's going to require someone at a much higher political level," he suggests.

But the RIAA insists the FCC does have the authority to develop the safeguards and points to similar rules governing cable retransmission of broadcast signals.

Specifically, the trade group wants the commission to include RIAA-licensed approval for digital transmission "of anything more than an individual selection from a particular album during a limited time period."

The RIAA says it is concerned that the record-buying public, in the digital age, might opt to tape commercial-free programming of entire new albums rather than buy them in stores. It cites a Register of Copyrights report that such celestial jukebox services could become "the principal means of delivery of music to the public."

A license-or-one-cut-only FCC policy would remedy or compensate for entire-album digital copying and prevent "irreparable harm" to the industry, says the RIAA, adding that unfettered DAB has the potential to "eviscerate" the traditional methods of marketing prerecorded music through retail stores.

"We must abandon the antiquated, self-serving, and largely inaccurate view of the

(Continued on page 86)

Britain's PRS Rocked By News Of Exec Freegard's Departure

■ BY DOMINIC PRIDE

LONDON—Shockwaves have been echoing through the international copyright community since Michael Freegard, chief executive of Britain's Performing Right Society, resigned Nov. 13. PRS is one of the world's largest performing rights organizations, with 1991 gross revenues of $240 million.

Freegard's exit followed news that the society's $16 million on-line database system, PROMS, had been put on ice. It was already a year behind schedule. Freegard, 62, was due to retire from his post in March 1994, but problems with the system contributed much to his early departure. He has helmed PRS since 1969 and was about $240,000 last year.

While Freegard intends to stay on until a successor is found, his move leaves PRS with a weakened management. Robert Abrahams, deputy chief executive and director of external affairs, left last month, reportedly after a disagreement with Freegard. Among senior management, only director of administration John Axon remains.

The crisis at PRS has serious implications for other rights bodies, songwriters and publishers. Earlier this year, the society broke off reciprocal arrangements with overseas affiliates. Abrahams and Freegard were to be involved in making new deals. Yet head of international relations David Safir says no societies will be left without a PRS contract.

The PRS is ASCAP's leading income source among overseas societies: Last year, ASCAP received about $17.8 million in payouts from the British society (based on an average $1.76 exchange rate to the pound for 1991). BMI received approximately $12 million in PRS payments for the year. For U.S. performances of PRS

(Continued on page 97)

THIS WEEK IN BILLBOARD

IN THE KEY OF KENNY G
Kenny G's latest sax object, two years in the making, is Arista album "Breathless." Gil Griffin talks with the musician and label executives about the new project and the marketing push.
Page 14

SMILE! MUSIC VIDEO CONFAB IN FOCUS
When leading music video industry professionals gathered Nov. 4-6 in L.A. for the 14th annual Billboard Music Video Conference & Awards, our photographer was there.
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AUSSIE LABELS TAKE DIFFERENT TACKS
Domestic or imported? That's a question Sony Music Australia and Warner Music Australia might disagree on. As Glenn A. Baker reports, Sony is high on local acts while Warner is finding success with U.S. product.
Page 42

SPECIAL-INTEREST MEET IS UPBEAT
The recent Special Interest Video Assn. meeting in Connecticut had a somewhat unexpected, but very welcome, guest: Optimism. Seth Goldstein reports.
Page 69

THE BOTTOM LINE ON RADIO BUDGETS
Although broadcasters are expecting some payoff from their consolidation efforts this past year, radio budgets aren't likely to budge too much in the coming year. Carrie Borzillo investigates.
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CLASSIFIED/ REAL ESTATE

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AVA: Let Jury Say If Vid Is Obscene

Adult Trade Group Seeks Pre-Sale Ruling

■ BY PAUL VERNA

NEW YORK—In an unusual, preemptive move, the Adult Video Assn. is petitioning a Tennessee court to let a jury determine whether a sexually oriented video distributed by one of the association's members is obscene.

The AVA's stated goal—in a complaint filed Oct. 22 in U.S. District Court for the Western District of Tennessee on behalf of a California adult video distributor and a Memphis retailer—is to prevent the Justice Dept. from prosecuting either company for violations of the obscenity codes for that district, which includes Memphis.

The AVA says it is withholding the identities of the distributor and retailer for fear that the Justice Dept. "would retaliate by bringing federal charges against [them]." The companies are referred to in the court papers as Poe Inc. and Roe Inc.

Although the AVA maintains that the tape in question—titled "After Midnight"—is not legally obscene in that district, it compares the title with other adult videos that have prompted Justice Dept. prosecutions.

"['After Midnight"] deals candidly with sexuality and was intended by its producer to be both erotic and entertaining," says the complaint. It does not "appeal to the prurient interest in sex," does not depict "sexual acts in a patently offensive manner," and does not lack "serious literary, artistic, political, and scientific value," the AVA contends.

However, the trade group points to the 1986 indictment of Essex Video in Western Tennessee as "a specific example leading to plaintiffs' belief that ["After Midnight"] would be prosecuted in this district."

The complaint further cites the "enormous cost of defending a federal obscenity prosecution, and the jeopardy and stigma of a criminal prosecution" as reasons for seeking an advance declaration of the legality of the tape.

"Adult[s] . . . should not have their right of access to non-obscene sexually explicit materials depend upon the willingness of a distributor or retailer to risk criminal and civil prosecutions and/or sanctions in order to learn the legal status of a particular videotape," states the motion.

The defendants named in the suit are the Justice Dept.; Attorney General William Barr; Patrick Trueman, head of the Child Protection and Obscenity Enforcement Section of the Justice Dept.; Edward Bryant, U.S. Attorney for the Western District of Tennessee; and Dan L. Newsom, assistant U.S. Attorney for the same district.

Aside from the fact that government officials are being sued, the action differs from other obscenity-related proceedings in that it asks for a jury to decide the legality of the art work in question, rather than submitting to a judge, as the attorneys representing rap group the 2 Live Crew

(Continued on page 97)



An Artist With Verve. Verve VP Richard Seidel, right, presents recording artist Shirley Horn with a plaque commemorating her recent 15-week reign at No. 1 on Billboard's Top Jazz Albums chart. The presentation was made following Horn's performance at The Village Vanguard in New York. Shown congratulating Horn are her band members Steve Williams, left, and Charles Ables.

ASCAP Rates For ABC, CBS Stalled After Court Date

■ BY FRED KIRBY

NEW YORK—Post-trial briefs will forestall a decision for several months on ASCAP rates for the ABC and CBS television networks, following a seven-day trial that ended in federal rate court here Nov. 12.

In a sharp exchange with Emory Univ. economics professor George J. Bentson the previous day, Judge William C. Conner disputed claims that previous contracts had been signed by the networks because of ASCAP pressure. The jurist pointed out that the networks had recourse to rate-court proceedings if they disliked the offered terms.

Bentson, called as an expert witness by the networks, presented two possible blanket-rate schedules, one calling for about $5 million a year a network and the other calling for $8 million-$9 million annually, as contrasted with the $11.3 million CBS had agreed to for 1990, the last year of the previous pact.

ASCAP proposed similar rates for CBS and ABC for 1991, and a 0.44 percentage of the networks' gross revenues for 1992 and 1993.

Conner and Bentson sharply disputed the necessity of ASCAP's services for network TV. The expert witness said packaged programs could be covered by source-music licenses, but the judge said that would lead to difficulties in monitoring music use and costs of litigation for individual composers.

Bentson, often called as an expert in previous rate cases, also renewed network complaints over the per-program ASCAP license option, which he said would amount to four times the price of a blanket license.

Among those questioned by network attorney R. Bruce Rich and Evie Goldstein, his associate, were senior VP David Poltrack, finance VP Jay D. Gold, and George Vradenburg, all of CBS; senior VPs Alan Wortzel and John J. Wolters of ABC; NBC general counsel Richard Cotton, and producer Richard (Buzz) Berger.

Earlier, ASCAP attorneys Jay Topkis and Allan Blumstein noted that, about six months earlier, NBC-TV had signed an agreement with ASCAP covering the period from 1976-1993.

Rich told the court NBC had signed to avoid paying an estimated $15 million in interest.

The longstanding litigation dates back to 1969, when CBS-TV filed an antitrust suit against ASCAP challenging the legality of blanket licensing. That case finally hit the U.S. Supreme Court, which in 1981 upheld ASCAP's right to issue blanket licenses to the networks.

The same year, CBS agreed to pay ASCAP a flat annual use fee. That contract was renewed in 1985. ABC reached a deal on retroactive payments for music use preceding 1986 but has not come to terms with ASCAP since then.

Until the recent contract, NBC had not paid ASCAP fees since 1976.

Conner gave both sides until Dec. 18 to file post-trial briefs. Reply briefs were scheduled for Jan. 29.

VSDA Plans Big Mac Attack On Orion

Creditor Motions To Open Sealed Files On Vid Co.

■ BY SETH GOLDSTEIN

NEW YORK—The Video Software Dealers Assn. seeks a smoking gun in hopes of preventing cut-price sales of "Dances With Wolves" and two other Orion titles by McDonald's.

Taking advantage of its position as a creditor, VSDA filed a motion in federal court in New York Nov. 17 that, if granted, would give it access to selected sealed documents in Orion Pictures' bankruptcy proceeding. Orion, which just emerged from Chapter 11, previously denied the trade group a look at the papers.

VSDA is looking for incriminating details about Orion Home Video's deal with McDonald's, which enables the fast-food chain to sell "Dances With Wolves" for $7.99 and two lesser titles, "Dirty Rotten Scoundrels" and "Babes In Toyland," for $5.99 each in a nationwide promotion beginning Friday (27).

Retailers and wholesalers are up in arms over an agreement they feel robs them of a sell-through winner in "Dances," which has been rental-priced at $99.98 for the past year.

"I'm very upset," says Dave Stevens, video merchandise VP of rack-jobber Handleman Co. of the McDonald's deal. "It's a very dangerous precedent." Gary Ross, president of Musicland's Suncoast Motion Picture chain, concurs: "It really stinks."

There's talk of individual retailers boycotting Orion titles in retaliation. Blockbuster is widely reported to have canceled purchases of a new rental title, "Article 99," for company-owned stores, although the chain continues to refuse comment. Ross says sell-through cutbacks are "a possibility"; Stevens suggests supporting only "those companies who support our business."

Few think VSDA can halt the Big Mac attack. Even the bankruptcy motion is considered an exercise in futility. "This is a way to do something without doing something," says one source, who questions whether VSDA has the legal standing required for the bankruptcy judge to open the records. VSDA executive VP Don Rosenberg responds, "As a creditor [owed for Orion ads that appeared in VSDA publications] we have the right to know," while admitting he has "no idea" whether the files contain anything worthwhile.

Since the court won't hear VSDA's motion until Dec. 18, three weeks af-

(Continued on page 97)

2 Members Of The Teenagers Awarded Royalties For 'Fools'

NEW YORK—Two of the original members of Frankie Lymon & the Teenagers co-wrote "Why Do Fools Fall In Love" and are entitled to royalties from 1969, a federal district court jury here found Nov. 17.

Emira Lymon, widow of Frankie Lymon, lead singer of the '50s teenage rock group, had been awarded 50% interest of the writer's share of the song's royalties April 16 in a summary judgment by U.S. District Judge Vincent L. Broderick.

The jury's decision, in its second day of deliberations, means Jimmy Merchant and Herman Santiago will share the remaining 50%.

At the end of the four-day trial before Magistrate Judge Naomi Reice Buchwald Nov. 16, attorney Ira G. Greenberg said these rights belonged to his clients, which include the estate of the late Morris Levy and his Roulette Records and Big Seven Music.

Attorney Carl E. Person, representing Merchant and Santiago, noted his clients had received no royalties for 38 years.

He said the late George Goldner, ex-head of Gee Records, incorrectly filed the copyright of the 1955 song by listing the writers as Lymon and himself. Goldner's rights later were acquired by Levy; under that deal, Levy was also credited as the co-writer in place of Goldner.

In its verdict, the jury found Goldner and Levy had "deliberately" concealed the accrual of royalties for the song from Merchant and Santiago, both of whom were 15 when the song was written. (Lymon was two years younger.) Jurors also found

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Billboard Taps Dominic Pride As European News Editor

LONDON—Dominic Pride is appointed European news editor for Billboard, based in London. Effective immediately, he assumes responsibility for coordinating and directing the magazine's editorial coverage of European music and home entertainment markets, which were worth more than $9 billion at retail in 1991.



PRIDE

Pride comes to Billboard from Music Business International, where he has been assistant editor for the past two years. He succeeds Jeff Clark-Meads, who has joined the British Phonographic Industry as director of communications.

"Dominic Pride has, in a short time, developed a reputation for accurate, thorough, and incisive reporting of the international music business," says Adam White, Billboard's London-based international editor in chief. "His knowledge of Europe will reinforce our commitment to giving readers the most authoritative, most timely coverage of the world's single largest music market.

"Taken with Thom Duffy's new responsibilities as international deputy editor," White continues, "Pride's appointment exemplifies how Billboard has increased—and continues to increase—its coverage of the global entertainment business. The additional editorial firepower should help our readers make the most of their international business opportunities, using the best information source on world markets: Billboard."

Duffy is relocating from New York to London in January, where he will be working with Pride, chief European correspondent Mike Hennessey, and the magazine's network of more than two dozen European correspondents.

TWO FROM THE ONE AND ONLY.





"Eleven" The amazing 1978 recording that captures 11-year-old Harry Connick, Jr. playing New Orleans jazz classics with an all-star band. An extraordinary historical work that reveals Harry at the beginning of his phenomenal career. Featuring Sweet Georgia Brown, Doctor Jazz, and more.

"Eleven"-Original album produced by James Duggen.
Produced for reissue by Tracey Freeman.
Management: Wilkins Management, Inc.

IN THE PAST YEAR, HARRY CONNICK, JR.'S 1987 SELF-TITLED DEBUT WENT GOLD AFTER 5 YEARS AND HIS LAST RELEASE, "BLUE LIGHT, RED LIGHT," REACHED PLATINUM, GIVING HIM A TOTAL OF 3 PLATINUM AND 2 GOLD ALBUMS IN HIS YOUNG CAREER. NOW COME TWO NEW ALBUMS THAT LET YOU EXPERIENCE WHERE IT REALLY ALL BEGAN...AND WHERE IT IS TODAY.

"25" Harry celebrates "25" with the same kind of intimate performances he delivered on his classic album, "20." This new vocal and piano recording features solo and duo versions of standards like Stardust, Caravan, and On The Street Where You Live, plus some rare gems. With special guests Ellis Marsalis, Ray Brown, and Johnny Adams.

Johnny Adams appears courtesy of Rounder Records.
"25"-Produced by Tracey Freeman.

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HARRY CONNICK, JR.

An Artist For All Ages

Commentary

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GERMAN RECORDS ARE ENJOYING RESURGENCE

Big Investment In National Talent Is Paying Off

■ BY GERD GEBHARDT

German music is being rediscovered at its roots. National productions prevail more frequently over the still-predominant competition from the U.K. and the U.S. In the German charts, the new impetus for national repertoire is clearly visible.

There are several reasons for this new wave of German success.

With 16 million Germans in the East, reunification has created a new consumer market for the German song. Dance productions have acceptance on an international level. New names, springing up almost overnight, have provided fresh creativity and triggered brisk demands from new consumer groups.

The high investment made by the German record industry in productions by national artists, amounting to more than 40 million DM ($25.3 million) each year, has therefore been amply rewarded.

During the last few years, a change of view has occurred in the top echelons of Germany's music industry. A new generation of managers has ushered in a sense of solidarity and of shared responsibility for the music market as a whole. Despite being in tough competition with one another, the managers and department heads of all companies are sitting at the same table to plan joint actions, based on the perception that we are all in the same boat in terms of goals and aspirations. This means that, with self-confidence and a realistic sense of proportion, German creativity has a real chance in an increasingly united Europe.

In recent years, the German record companies have helped more than 30 new artists achieve great popularity. But only about a quarter of these have had the opportunity to appear on prime-time television shows. Many TV producers seem to follow an inflexible rule: If it isn't in the charts, then it won't be on television. This means that a great deal of German talent is never seen by the viewing public. Certainly the domestic artists who do appear are not a representative cross-section.



'German creativity has a reai chance in an increasingly unified Europe'

Gerd Gebhardt is chairman of the German Phono Academy.

This also applies to radio, and this negative attitude of program directors creates big problems for record companies seeking to bring the talent of new artists to the public's notice. German artiats have long had to confront ignorance and discrimination on the part of the media. This has to change.

Naturally, it is not our intention or desire to drive British and American productions out of the charts. But we like to be recognized, at least, as an inventive junior partner in the international community of creative people.

Success at the national level has been remarkable. Names like Peter Maffay, Marius Mueller-Westernhagen, the Scorpions, Herbert Groenemeyer, Udo Lindenberg, Heinz-Rudolf Kunze, Juliane Werding, and others have been the mainstays of German popular repertoire for years.

Today, German music has more chance of breaking through than ever before. Many of today's artists have benefited from the committed and systematic support given them by German record companies: Die Prinzen, Die Fantastischen Vier, Claudia Jung, Mathias Reim, Valeries Garten, Snap, and U96, among many others. Without doubt, many of these have the potential to become established on the full European music scene.

International pop music created in Germany by such artists as Snap, Sandra, and Enigma—to name just a few—has already found a positive response among listeners in other European countries. And German producers like Frank Farian, Michael Cretu, Michael Muenzing, Annette Humpe, Armand Volker, Dieter Bohlen, and Jack White have set impressive standards with their productions.

The Enropean single market, which comes into operation in January 1993, will provide immense possibilities to open up the market for German product. All record companies, from Munich to Hamburg, are well prepared to face the tremendons challenges involved, and the creators are ready to give their beat.

This renaissance of German productions and the enhanced credibility they have achieved were well reflected in the inaugural ceremony for the presentation of the German record prizes, the Echo Awards, this year. And they will be much in evidence again when the second awards ceremony is held in March next year.

In addition to this key event, the Cologne National Product Fair, PopKomm, has also given a new visibility and stature to German repertoire. These events are further indications of the fact that the Germans have begun to give national productions much more serious attention.

The recent and encouraging successes of Germany's creative artists and producers have made us in the music industry justifiably proud. The increasingly positive reactions, both in and out of Germany, to domestic artists and repertoire strengthens our belief that we are heading in the rigbt direction.

LETTERS

A HAND FOR J.B.

It was a pleasure to see "James Brown: Live At The Apollo, 1962" make the front page of Billboard magazine 30 years after it was originally recorded ("The White Paper: Live & Direct: Probing The Integrity Of The Concert Album," Billboard Nov. 21). All Right!

Having spent many hours reviewing those unbelievably live tapes, it was particularly satisfying to see the CD release hold up under intense scrutiny. Each member of the panel pretty much hit the nail on the head. That said, here are a few comments:

- No clean-up was done at all to the original tapes. No No-Noise, no CEDAR, nada. Edited on a Sony DAE-3000, the only processing done was aimple EQ and gain change—often bar by bar, due to the wild performance.
- During the editing process we had plenty of opportunities to take out the static clicks, et al., but that ruined its spirit and we left them in.
- The lack of natural ambience is indeed due to close miking.

One more thing: let's not forget that James Brown was not above tinkering with his live albums. The original LP release of "Live At The Apollo" in spring 1963 included overdubbed fake applause (a device not used on the CD reissue), as did nearly every live album he released thereafter (!). Yes, it's true; he even spliced in studio cuts with overdubbed applause on a few.

Nice to know, though, that J.B. is still the benchmark for live performance. Everyone else just rides on his cape-tails.

Harry Weinger
Director, A&R, Catalog Development
PolyGram Group

Thom Ruff
Chief Engineer, PolyGram Studios

PLAGUE OF RECORD CLUBS

The coverage of BMG Direct's research about record club sales (Billboard, Nov. 7) failed to tell the whole story.

Record clubs are bad for everyone in the music business except the club operators.

Clubs are bad for the artists because they often do not pay artists their full royalty. Why should an artist not earn his/her rightful compensation from club product? The low payments to artists cannot be justified as a subsidy for the club marketing effort. Both of the major clubs have higher margins than most retailers, so why shouldn't they pay the same royalty to the artists that they earn on retail sales?

Clubs are also bad for the consumer because they often sell lower-quality products. Cassettes recorded on lower-quality tape and in cheaper head shells, LPs pressed on inferior vinyl, CDs that do not include all of the original booklets and recording information are shortchanging club customers. For the consumer, this is like going out to buy a Rolex watch and getting a cheap knockoff.

Clubs are bad for the music business, too. The music industry is selling the excitement and pleasure that great artists performing great music provide. When any distributor delivers inferior sound to the consumer, we are chipping away at the basis of our product and our industry.

Clubs are bad for retailers—and yes, I put Bose Express Music, principally a music mail-order merchant, in the retailer category. Clubs are selling nearly $1 billion worth of recorded entertainment products every year. This $1 billion in sales, after deducting any "net extra" club-generated sales, probably translates to at least 10% of lost volume on a fair-share basis to every music retailer in America.

Clubs have an unfair cost advantage, which provides a key element in their business success. This success is at the expense of all the other music industry partners. The retail music industry should ask their principal suppliers to get their sister companies to start competing on a level that supports the industry and to stop skimming the sales from the distribution channels that have built the music industry into a high-quality business serving the record labels, the artists, and the music buyers.

Robert L. Hurley
General Manager
Bose Express Music Div.
Bose Corp.
Framingham, Mass.

EDITORIAL

Music Shouldn't Be Weapon In Trade War

The Busb Administration's decision to include imported CDs, cassettes, and master recordings in trade sanctions that might be enacted against European countries boggles the imagination.

Even if the threat of a trade war could help the U.S. resolve a dispute with France over agricultural subsidies, it makes no sense to target intellectual property, such as music, which is essential to cultural communications. Also, music recordings are the only artistic product on the hit list of the U.S. Trade Office; why single out this industry?

Partly due to U.S. copyright law, the amount of prerecorded music imported into this country in recent years has already dwindled to a trickle. Thus, the stiff tariff proposed on imported recordings would hurt a number of small specialty labels without having any noticeable impact on the European economies. However, tbe tariff *would* discourage trend-setting retailers who now specialize in selling imported alternative rock and dance hits that are not yet available here. As a result, there would be less of a buzz on exciting new artists from abroad in advance of their U.S. releases.

The sanction on master recordings—which would presumably be based on a title's net sales potential—would have the same effect. Smaller European labels might be deterred from releasing records in the U.S. if they had to pay a steep tariff just to send their masters over bere. But the multinationals, which cut the vast majority of recordings, will probably just produce more of them in this country to avoid the import tax. That would be good for U.S. studios, but bad for creativity.

If the U.S. does impose trade sanctions against music imports from Europe, it seems inevitable that European countries will retaliate in kind. Sanctions against U.S. exports might satisfy European labels that are now upset over the large flow of parallel imports from this country. But they would burt American one-stops and other wholesalers engaged in the export business.

The worst aspect of the proposed sanctions is tbat they would restrain the flow of creative ideas between the U.S. and Europe. Music and art are not like sboes or steel; they are an expression of the spirit that binds us all together. If we must squabble over trade, let us confine ourselves to industrial and agricultural products and leave the intellectual ones alone.

Despite these arguments, the outgoing administration seems determined to place this burden on the music industry. Let us hope that, if sanctions are imposed on music imports, President-elect Clinton will have the sense to rescind them when he takes office.

It's
Not Just
The Launch Of An
Extraordinary
New Venture...

IT'S
FRONT PAGE NEWS,
AND IT BEGINS
RIGHT NOW

FOX RECORDS

BMG

Rita Is Cleared: 'Thank You, Jah!'

Marley's Acct., Lawyer Guilty Of Fraud

■ BY FRED KIRBY

NEW YORK—Rita Marley was cleared of liability in the diversion of millions of dollars from the estate of Bob Marley, her late husband, by a federal district court jury here Nov. 17.

The jurors, however, found that Marvin Zolt, the artist's accountant at the time of his death in 1981, and David J. Steinberg, his attorney for matters outside of Jamaica, had committed fraud, negligence, and other common law violations and had violated racketeering statutes in the diversion of funds.

Rita Marley's absolution came via the jury's clearing of three other defendants, including tax attorney Martin Oliner and Coudert Bros., the law firm in which he had been a partner when he'd begun working on Bob Marley's taxes. Those two defendants, along with the law firm of Bluestein, Rutstein & Mirarchi, had sued Rita Marley to cover themselves if the verdict had gone against them.

They had contended that, should any of them been been found liable, "such liability was caused by the alleged acts of conversion, fraud, breach of fiduciary duty, negligence, and/or gross negligence of Rita Marley."

Upon hearing the verdict, Rita Marley knelt in court and shouted "Thank you, Jah!" Later, Marley said she was "delighted" and "thrilled" by the decision, and that she was eager to get back to Jamaica and her children as well as to running the foundation now in charge of her late husband's assets.

Kaare Phillips, Rita Marley's attorney, said she was "gratified" by the jury's verdict as it affected her client.

Also acquitted was Mutual Security Merchant Bank & Trust Co., Jamaica, which had likewise been named by Oliner, Coudert Bros., and the Bluestein firm.

Steinberg and Zolt were found liable for $1,050,000 in damages, including $800,000 on racketeering charges and $250,000 for common law violations. Steinberg was found liable for 75% of that sum and Zolt, for 25%.

In addition, the jury awarded $1 million in punitive damages against Steinberg.

The complaint, brought in 1986 by J. Reid Bingham, ancillary administrator of the Marley estate, originally sought about $14 million.

The Bluestein firm and the law firm of Greenstein, Gorelick, Price, Silverman & Laveson, both outfits Steinberg had been connected with, were found not responsible for his ac-

(Continued on page 97)



Unique Angelique. Mango Records artist Angelique Kidjo is congratulated by members of Boukman Eksperyans following her recent show at New York's S.O.B.'s. Kidjo's current album, "Logozo," reached No. 1 on Billboard's World Music chart. Pictured in foreground, from left, are Mimerose Beaubrun, Boukman Eksperyans; and Trish Farrell, director, Mango. Shown in background, from left, are Mike Gormely, Kidjo's manager; Lolo Beaubrun, Boukman Eksperyans; Kidjo; and Pascal Imbert, president of management firm Pascal Imbert Enterprises.

New Sex-Harassment Suit Vs. Babineau, Geffen Execs

■ BY CHRIS MORRIS

LOS ANGELES—Charging that Geffen Records executives fostered "an attitude of sexual terrorism," a second female ex-employee has sued the label, former DGC Records GM Marko Babineau, and others for alleged sexual harassment.

Former Geffen promotion staffer Christina Anthony filed her suit in Los Angeles Superior Court on Nov. 17, the same day a published report said the label had reached an estimated $500,000 settlement with Babineau's onetime secretary, Penny Muck, who filed a widely publicized sexual-harassment suit against the company and Babineau a year ago.

Unlike Muck's action, which named only the Geffen companies, their parent Matsushita, and Babineau, Anthony's suit lists a number of other current and former Geffen senior executives as defendants. The action alleges that the co-defendants did nothing to end widespread harassment of female employees at the label.

Named in the suit are label founder and former owner David Geffen, Geffen Records president Ed Rosenblatt, chief financial officer Jim Walker, former Geffen GM Al Coury, and David Geffen Co. president Eric Eisner.

In her suit, Anthony, who worked at Geffen from 1984 to 1990, charges that Babineau, who was her supervisor, made persistent sexually harassing remarks to her. She says she initially refrained from complaining about them out of fear for her job.

Anthony claims that at an unspecified time, while driving home from a show she was required to attend with Babineau, he unzipped his fly and showed his penis to her.

The suit says Anthony still did not complain about Babineau, as "she is the mother of a retarded child and she deeply felt the necessity of working to meet the expenses of adequately caring for that child."

Later on, however, she requested that the company sponsor classes about sexual harassment in the workplace. Her action was motivated, the suit says, by her own experience, as well as the alleged harassment of fellow promotion employee Bridgette Brookman by ex-Geffen promotion executive Peter Napoliello. (Napoliello is not known to have been charged in any sexual harassment suit. He left Geffen recently, following the departure of Coury.)

The suit claims that, when Walker asked Anthony to put her request for harassment classes in writing, she declined and the matter was dropped.

Babineau's harassment continued, Anthony claims, and she ultimately complained to both Walker and Rosenblatt. "These complaints were communicated to Babineau, and he told her that the next time she went above his head he would fire her," the suit states.

According to the suit, Coury asked her "why she was causing all of this trouble against Babineau," while Eisner, after learning that Anthony had discussed Babineau's behavior with a Warner Communications attorney, reputedly said, "Christina, you're being a little paranoid."

The action charges that Rosenblatt "became nasty and mean" toward Anthony, and that, at a weekly marketing meeting in September 1990, he "stood up and stated, 'Swing on this, bitch,' while he was pointing at his penis."

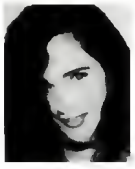
Although Eisner asked Anthony to collect sexual harassment complaints, the suit claims, "there was

(Continued on page 100)

Daniela Mercury Rising As Brazil's Hottest Artist

■ BY JOHN LANNERT

MIAMI—Forget that Daniela Mercury is the hottest artist in Brazil these days. Ignore the fact that her latest album, "O Canto Da Cidade" (Song Of The City), sold 125,000 units in one month after its release in October—an impressive tally in economically enervated Brazil. And never mind the fact that this pretty, big-voiced singer, who performs a bubbly, pop/samba/reggae hybrid, bas helped expand the musical and cultural profile of her native Bahia to the rest of Brazil. No, the most important aspect of Mercury's wild popularity is that, as a kinetic live performer, she is connecting with a politically and economically battered Brazilian public in desperate need of a good time.



MERCURY

"I have a genuine relationship with the audience," Mercury says matter-of-factly. "I'm reaching not only children, but also an older crowd who feel that my show is very upbeat and positive at a moment in our history when we're going through a political cleansing and an economic recession.

"And the music from Bahia is happy music," she adds. "People are so tired of living with sadness and tension, and now this music is coming at a time when people want to dance and be happy. So, we're facilitating that feeling."

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Novik Knows The Score In RCA's New Talent Drive

■ BY MELINDA NEWMAN

NEW YORK—The challenge before David Novik, RCA's senior director of A&R, is daunting. His mandate is to "fundamentally take what RCA has, which is an incredible heritage, and make the current company sexy again so that people want to be here," he says.



NOVIK

To that end, Novik has been beefing up the A&R staff. His biggest move so far has been to hire Ron Fair, formerly senior VP of A&R for EMI, as West Coast senior VP of A&R and staff producer. Novik is in the process of hiring talent scouts on both coasts. Additionally, he is signing new acts and aggressively making deals with smaller labels to tap into talent.

Novik freely admits that "things are not good right now in terms of the industry and the perception of RCA," he says. "When I first took the job, one of the things that I knew was that this was a challenge, and that's what motivates me. All the negative tbings have just belped ligbt a fire in my belly."

There's no denying the current

(Continued on page 86)

Desperadoes Do It Again At Steelband Music Festival

■ BY MAUREEN SHERIDAN

PORT-OF-SPAIN, Trinidad—The legendary Desperadoes Steel Orchestra won the 1992 Steelband Music Festival ("Pan Is Beautiful VI") held here during October. It was the third win in a row for the 66-member band.

The Desperadoes played "Musical Volcano," composed by Robert Greenidge; Lutz's "The Battered Bride," adapted and arranged by conductor Pat Bishop; and the mandatory test piece, Rudy Wells' composition, "Dance Of The Pannist."

The group's win was no surprise to the thousands of pan fans present for the finals Oct. 31. Local reviews described the band's performance as "almost flawless."

The festival's second prize went to the Trinidad All-Stars; the Invaders took third place. Eight bands competed in the biennial event, which featured a guest appearance by Sire recording act and soca star David Rudder.

The pan festival was judged by four international panelists, including Berklee College's Orville Wright, who commented on the high quality of music played by the steelbands: "The calypso arrangements were phenomenal, [considering] that they were done by persons with limited formal music training, [depending] almost entirely on their intuitive skills."

Other winners at the festival were Liam Teague and Chantal Esdelle, who tied for first place in the solo cat-

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Old Track Is New Hit For Chili Peppers

Band's Ex-Label, EMI, Digs Into Catalog

■ BY DEBORAH RUSSELL

LOS ANGELES—Everything old is new again for fans of the Red Hot Chili Peppers, as the band's former label scores a current modern rock hit with a 5-year-old track.

The track, "Behind The Sun," was originally released on the Chili Peppers' 1987 EMI Manhattan album "The Uplift Mofo Party Plan." It has reappeared as one of 18 cuts on EMI's new greatest-hits package "What Hits?" and is bulleted at No. 13 in its second week on Billboard's Modern Rock Tracks chart. Meanwhile, "What Hits?" clocks in at No. 47 on The Billboard 200 this week.

EMI hopes to capitalize on the holiday buying season and the Chili Peppers' rising popularity at a time when the band's current label, Warner Bros., is not working its own single.

EMI produced a new video for the track, which features animation and outtake footage from the 1989 video "Higher Ground." The clip, which was produced without the band's input, is in its third week of stress rotation at MTV.

"The band and I felt this could have been our first radio track back [in 1987]," says the Chili Peppers' manager Lindy Goetz. But the "old regime" at EMI Manhattan never released the track as a single, he says.

The "new regime" at EMI shipped the single Nov. 2 to the band's core alternative and college radio base. Once the track is established there, the label will target pop radio outlets, says Mike Mena, EMI's VP of alternative promotion and marketing.

"We're resurrecting the song," Mena says. "It's got that typical Chili Peppers funk aspect and is a nice hybrid of styles that a brand-new Chili Peppers fan would like, as well as the diehard fan."

For many modern rock stations, the track is essentially a new Chili Peppers single, says Richard Sands, OM/PD at modern rock KITS (Live 105) San Francisco.

"We never played the track in the past, so unless their fans own the album, they may not be familiar with it," he says. "We wouldn't have added it if we played it in 1987."

But John Griffin, MD/acting PD at modern rock KEDG Las Vegas, says he would have added the track even if the station played it in 1987.

"For being so old, it sounds like it belongs on a new album," he says. The track is in medium rotation and is a top-10 phone record at KEDG.

Kurt St. Thomas, MD at Boston-based modern rock WFNX, says his station did program "Behind The Sun" in 1987, and the rerelease of the track put him in a "weird position."

"Most of our listeners are aware of the song already, and we were a little hesitant to add it because we felt like it was an old song," says St. Thomas. "But the story started growing really fast and we were getting a lot of phone calls. Then MTV started pounding it, which kind of forced us into adding it."

Goetz says he just received a copy of the video from EMI and notes it's strange to see old footage in a clip over which he and the band had no control.

"There's not much we can do about it," he says. "EMI owns the catalog, and I'm sure they'll do the best they can."

For their part, EMI reached a courtesy agreement with Warner Bros. to wait until Warner Bros. finished working the most recent single, "Breaking The Girl," before it launched the promotion on "Behind The Sun."

"It's nice to see an active single at this particular lull between [Warner Bros.] singles," says Goetz. "It keeps the band visible."

"What Hits?" also contains the Warner Bros. hit single "Under The Bridge," which peaked at No. 2 on the Billboard Hot 100 Singles chart in June. The video for that cut picked up a 1992 MTV viewers' choice award.

The track—clearly the band's "greatest hit"—comes from the Chili Peppers' triple-platinum Warner Bros. debut "Blood Sugar Sex Magik." EMI had negotiated to obtain

(Continued on page 99)



Secada Shows Off No. 1 T-shirt. SBK recording artist Jon Secada shows off his Popular Uprisings T-shirt, which he received when his self-titled album reached No. 1 on Billboard's Heatseekers chart. The album has since gone gold, jumped to the top 40 of The Billboard 200, and spawned the top 40 single "Do You Believe In Us?" Shown, from left, are Craig Rosen, Billboard Los Angeles bureau chief; Dutch Cramblitt, EMI Records Group director of national sales; Secada; and Geoff Mayfield, Billboard associate director of retail research. (Photo: Howard Waggner/BPI)

Ordower Joins MCA To Oversee Concerts, Merchandising Unit

■ BY CRAIG ROSEN

LOS ANGELES—In a move marking a more aggressive commitment to live entertainment, MCA Music Entertainment Group has named veteran concert promoter Fred Ordower to the newly created position of executive VP, live entertainment, MCA Music Group.



ORDOWER

Ordower joins Zach Horowitz as the second executive VP to be named by the MCA Music Entertainment Group. Ordower will oversee MCA Concerts, Facility Merchandising Inc., and Winterland Productions. He will join MCA at its Universal City, Calif., headquarters in January.

MCA Music Entertainment Group chairman Al Teller says, "I've felt for some time the opportunities that are available in merchandising and concerts are so exciting and offer so many areas of growth, it requires someone on a day-to-day level to coordinate these

(Continued on page 100)

John Cascella, Mellencamp Band Member, Dead At 45

NEW YORK—John Cascella, whose distinctive keyboard, accordion, and instrumental work colored John Mellencamp's music for nearly a decade, was buried Nov. 18 in Indianapolis.



CASCELLA

Cascella, 45, died of a beart attack Nov. 14 while driving home from viewing the Holyfield-Bowe boxing match. His car veered off an Indiana road into a cornfield, where he was found by a passing motorist.

Cascella's musical diversity, which also encompassed playing the saxophone, melodica, and pennywhistle, greatly flavored Mellencamp's sound. His musical interplay with violinist Lisa Germano on such Mellencamp hits as "Paper & Fire" spawned a new interest among many rockers in acoustic stylings.

"To have someone like John, who played so beautifully and was such a skillful and willing participant in my music, well, it was just amazing," says Mellencamp. "He was a true professional whose aim was to be the perfect tool for creativity, and he really was. He was kind and generous and he'd work 14 to 18 hours a day to help make an idea work. Frankly, you hardly ever find guys like that in a rock band."

Mellencamp says he feels the loss most acutely on a personal level. "Most importantly, when you've had a guy like him in your band for 10 years, he's like your brother. So I

(Continued on page 99)

EXECUTIVE TURNTABLE



LEVY



JOHNSON



TERRY



GRIFFIN



SCHESSL



BELL



SMILEY



TOFFLER

BILLBOARD. **Dominic Pride** is appointed European news editor for Billboard in London. He was assistant editor at Music Business International. (See story, page 6.)

RECORD COMPANIES. **Aaron W. Levy** is promoted to vice chairman and COO at Elektra Entertainment in New York. He was executive VP and CFO.

Fred Ordower is appointed executive VP of live entertainment at MCA Music Entertainment Group in Los Angeles. This move consolidates the activities of MCA Concerts, FMI, and Winterland Productions under Ordower's direction. He was VP of Ogden Entertainment Services. (See story, this page.)

PolyGram Label Group appoints **Ronnie Johnson** senior national director of R&B promotion in New York, **Luther Terry** senior national director of R&B singles promotion in Atlanta, and **Sincere Thompson** national director of rap promotion in New York. They were, respectively, national director of R&B promotion at Reprise, national director of R&B singles promotion at PLG, and director of rap promotion at Wild Pitch. PLG also names **Anita Cloud** Northeast regional R&B promotion manager in New York, **Myra Weston** R&B promotion manager for the Capitol region in Washington, D.C., and **Deborah Dorsey** R&B promotion manager for the Carolinas in Charlotte, N.C. They were, respectively, regional R&B promotion manager for the Carolinas and Florida at Virgin, regional R&B promotion manager for the Midwest at Reprise, and an independent radio and retail promotion person.

Carl Griffin is promoted to VP of A&R for GRP Records in New York. He was director of A&R.

BMG Classics in New York appoints **Andreas Schessl** director of artist development for RCA Victor Red Seal, **Deborah Surdi** manager of artist development at RCA Victor Red Seal, and **Leah Hyman** product manager for RCA Victor. They were, respectively, marketing manager for Europe in RCA Victor Red Seal's Munich office, director of A&R at Sony, and promotions director for WNCN New York.

DISTRIBUTION. PolyGram Group Distribution in New York appoints **Robert Bell** senior VP of special markets and **Howard Smiley** VP of special markets. They were, respectively, executive VP/COO for Licensing Corp. of America, a division of Warner Communications, and VP of marketing and artist relations for Warner Music Merchandising. In addition, PGD senior VP **Mark Fine** will move to the West Coast to start up a new business venture for PGD.

RELATED FIELDS. MTV: Music Television in New York promotes **Van Toffler** to senior VP of programming enterprises and business development, **Joel Stillerman** to VP of production, and **Donald Silvey** to VP of business development. They were, respectively, VP of business management, executive producer, and director of business development.

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Kenny G Breathes The Word On Set

Saxist Toiled For 2 Years On Album

■ BY GIL GRIFFIN

WASHINGTON, D.C.—Though the evidence points to the contrary, saxophonist Kenny G didn't name his seventh and newest Arista album "Breathless" because of bow he felt after completing a whirlwind schedule. He wed his longtime sweetheart, Lyndie, last April; worked for more than two years recording his new album (as opposed to the six months he toiled on previous projects); and recently he's found himself in the role of host, presiding over "Breathless" listening sessions at his home away from home in Los Angeles for salespeople at various retail outlets. In fact, G didn't even name "Breathless."

"My wife came up with it," G says, relaxing after spending a rare day off flying over the Colorado River in a Glassair fiberglass jet. "She also came up with the names [of previous albums] 'Silhouette' and 'Duotones.' She said 'Breathless' sounds right because it ties to the concept of saxophone playing." And when the couple tied the knot last spring, Lyndie walked down the aisle to a new tune G penned with producer and longtime collaborator



KENNY G

Walter Afanasieff called "The Wedding Song."

But even after selling more records than any other instrumentalist in the '80s, achieving platinum-plus status on such discs as "Duotones," "Silhouette," and "Kenny G Live," and earning accolades such as 1988's Billboard Contemporary Jazz Artist of the Year, marketing his music isn't a boneymoon. G calls it "an uphill climb."

"I'm not trying to be commercial and I'm not trying not to be commercial," he says. "We're hoping for the same support we've gotten in the past from radio. We're starting out with adult contemporary stations, but we've found that CHR stations play my music, too. When we put out instrumental music, we have to convince people at those stations that our music is just as valid as that of vocal artists like P.M. Dawn. People at CHR stations need to realize they can play both kinds of music on their stations."

According to Arista VP of promotions Rick Bisceglia, adult contemporary, contemporary jazz, and new age stations are leading the way in playing the album's first single, "Forever In Love." He adds that the song was the most added track at AC and new age radio last week. "It's the perfect open-

(Continued on page 20)



Platinum Draw. Bonnie Raitt celebrates the success of "Luck Of The Draw," which has reached sales of more than 4 million with label executives. Pictured, from left, are Capitol Records' Paul Bishow, senior director of artist development; Tim Devine, VP of A&R; and president/CEO Hale Milgrim; Raitt; and Capitol's executive VP Art Jaeger.

Lone Star Joe Ely Finds Himself In Good Company

■ BY RICK CLARK

MEMPHIS—Over the course of 11 albums, Joe Ely has created some of the finest examples of gritty Austin, Texas, rock'n'roll, a music inspired by blues, roots rock, country, and folk. Nevertheless, Ely's rich Lone Star roots, coupled with strong live performances and critical acclaim, have failed to translate into meaningful commercial success over the years. MCA is hoping that will change with the artist's current release, "Love And Danger."



JOE ELY

The record is Ely's first album of new material for the label since he left MCA during the mid-'80s. In the interim, he cut a couple of well-received albums for the indie Hightone Records and then decided to finance the 1989 concert album "Live At Liberty Lunch" with tbe intention of shopping it for a major-label deal. Along the way, Ely landed new representation with Nashville's Vector Management, whicb also represents Nanci Griffith and the Remingtons and co-manages Lyle Lovett, Los Lobos, and Guy Clark, among others, with New York-based Side One Management.

At the invitation of Vector, the senior VP of marketing and sales for MCA Nashville, Walt Wilson, attended s show by Ely. Wilson was so impressed that he brought Tony

(Continued on next page)

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Bel Biv Devoe

Darlene Love, E Streeters Get Together For 'Home Alone 2' Christmas Track

by Melinda Newman

ALL YOU NEED IS LOVE: **Darlene Love**, that is. Of course, throwing in former members of the **E Street Band**, including **Little Steven Van Zandt**, doesn't hurt. That was the combination contributing to "All Alone On Christmas," the Van Zandt-penned and -produced first single from the "Home Alone 2" soundtrack. The winning formula was put together by the movie's director, **Christopher Columbus**, who called Van Zandt and asked him to write s Christmas track for the album and work with Love. Unbeknownst to Columbus, Van Zandt and Love had been friends for a dozen years and were just waiting for the right opportunity to work together. As far as Van Zandt's reuniting with members of the E Street Band goes: "Chris said he could bear a **Clarence Clemons** kind of sax in the song, a **Max Weinberg** drum sound, and I'm thinking, 'Who could I get to do thst?' " Van Zandt laughs. He collected Clemons, Weinberg, **Danny Federici**, and **Garry Tallent** from different corners of the world. With Love, they gathered at New York's Power Station and, in the same room "Born In The U.S.A." was conceived, recorded "All Alone At Christmas." "That was a little weird," Van Zandt says. "I'd maybe been back in that room only once or twice since 1984."

Aside from any ghosts of the E Street Band's past, the spirit of **Phil Spector**, the man behind Love's greatest hits, also lingered over the project. Aside from his legendary work with Love, "Phil obviously reinvented Christmas songs," Van Zandt says. "His Christmas record changed the way we listen to Christmas music. It was a new tradition. This song was in the spirit of that. To do a Christmas record with Darlene Love that didn't have some resonance of what he was doing . . . I don't know if that would work." The result is a midtempo, rollicking number that salutes Spector without stealing from him.

After trying his hand at penning a Yuletide tune, Van Zandt says, "I now know why there aren't a whole lot of new Christmas songs. You're fighting a tradition. How much can you say?" The soundtrack, which includes tracks from **Bette Midler, Alan Jackson**, and **TLC**, among others, was released by **Fox Records** Nov. 17.

JAGGER JUMPS BACK: The release date for **Mick Jagger's** latest solo record has been pushed back from November to Feb. 9. Although Jagger and producer **Rick Rubin** held a party in September to preview tracks from "Wandering Spirit," Jagger's first album for **Atlantic**, the label is just now announcing how delighted it is to reunite with the **Rolling Stones** leader (Atlantic distributed the group's records from 1971-84). "All of us at Atlantic are thrilled to be making records again with Mick," says **Doug Morris**, Atlantic's co-chairman/co-CEO. "One of the defining figures in rock'n'roll music, he is one of the few artists who has genuinely earned the title of superstar."

CAN YOU HEAR ME? Straight from the **La Jolla** (Calif.) **Playhouse**, the stage adaptation of the **Who's** rock opera, "Tommy," is headed for Broadway in April. The stage version, adapted by **Pete Townshend** and directed by **Des McAnuff**, will be produced on Broadway by **Pace Theatrical Group** and **Dodger Productions**. A national tour will begin in fall '93. Opening night at the St. James Theater is slated for April 22.

COME TOGETHER: **Yothu Yindi** will wrap its U.S. tour with a date at the United Nations Dec. 10, which has been designated Human Rigbts Day. The aboriginal group from Australia will help launch the International Year Of The World's Indigenous People. The group will perform "Treaty," as well as other songs from its overlooked **Hollywood Records'** debut, "Tribal Voice."

OVEREXPOSED: **Metal Blade** act **GWAR** has won an out-of-court settlement against the county of Athens-Clarke in Georgia. Local police officers closed down the group's performance at Athens' Georgia Theater last May citing a violation of a county ordinance that prohibits clubs serving liquor from having persons appear in the nude or any simulation tbereof. Members of GWAR insisted that no private parts (or at least none of those belonging to band members) were on display and brought in the local ACLU chapter to investigate alleged constitutional violations. Rather then go to court, the county agreed to pay the band $15,000, $10,000 of which GWAR donated to the ACLU.

THIS AND THAT: **Lyle Lovett** was forced to cancel the remaining seven dates on his tour after breaking his elbow while performing in Oregon . . . In even more gruesome news, **Suicidal Tendencies** guitarist **Rocky George** lost the upper portion of one of his fingers in an unexplained accident while on the road with **Megadeth**. After canceling one date, George was back on tour . . . Big winners at the New York Music Awards the **Raw Poets** will give a benefit concert at New York's Lonestar Roadhouse Tuesday (24) with proceeds of either canned food or a money donation going to Food For Survival's Thanksgiving collection.

JOE ELY

(Continued from preceding page)

Brown, executive VP and head of A&R, MCA Nashville, out to see Ely.

Brown, a fan of Ely's and an advocate for the growing adult alternative format, had a history of working with artists who defied easy categorization, like Lovett, Griffith, and Steve Earle.

"Signing Joe was a musical extension of what I'm all about," says Brown.

As a result, MCA released "Live At Liberty Lunch" in 1990, to good reviews, as well as reissuing remastered versions of Ely's first four MCA albums in an overall campaign to prepare the public for "Love And Danger."

Co-produced by Brown and Ely, "Love And Danger" continues Ely's tradition of solid Austin rock.

"The album still has the rock'n'roll thing happening, but his vocal has never been a focal point and I just pulled it up, because his lyrics are the best," Brown says.

"It's a little more straight-ahead and romantic than my last album. It feels like where I'm at now," adds Ely. "I wanted this album to be more song-oriented instead of band-oriented."

In the classic Ely tradition, "Love And Danger" features some fine band playing, particularly the fiery lead work of Dave Grissom, who has since left for John Mellencamp's band. Ely has recruited fellow Austin guitarist Ian Moore to fill Grissom's slot.

MCA has not decided on a first single, even though there are several candidates being considered. Stand-out tracks are "Sleepless In Love," "Love Is The Besting Of Hearts," "Settle For Love," and "Highways And Heartaches." In the meantime, MCA has hired independents to promote the record to both adult alternative and college radio stations.

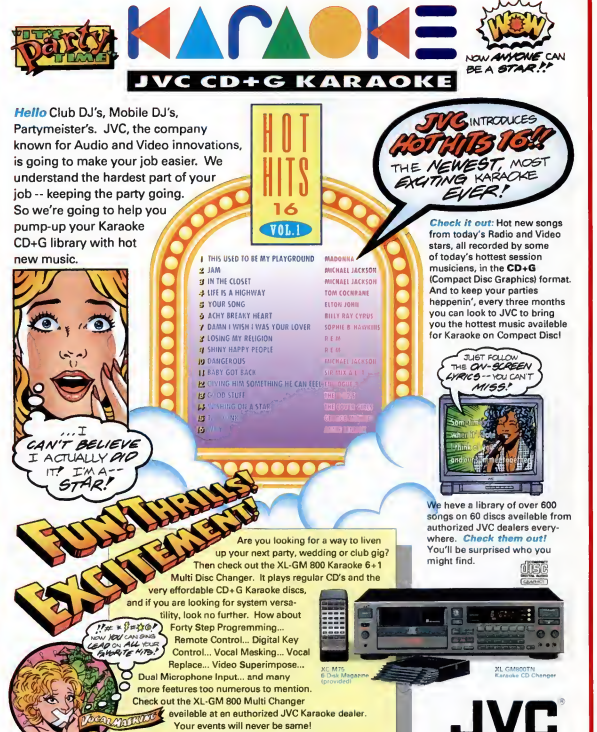
"All it takes is one outlet to break a Joe Ely," adds Brown. "This record is as commercial as he gets without losing that thing that he is all about. Joe's never going to be down the middle-of-the-road mainstream, and I wouldn't want him to be."

Despite the attempts to secure airplay, "we're not going to base our success with Joe Ely going up to the plate with radio," MCA's Wilson says. "We are really taking advantage of the excitement that Joe has out on the road by buying ads in alternative papers and tying in with independent retailers wherever Joe is touring. We've created a free cassette we are giving away at his shows, which contains a taste of what Joe is about."

Along with in-store contests, MCA is planning a first-quarter 1993 ad campaign utilizing quotes from famous musicians about Ely, as well as praise from critics. Besides the standard flats and posters, Wilson is encouraging retailers to call the MCA Hotline to find out other information on Ely.

"Joe and Tony have delivered us a great record. It's up to us to find the right marketplace," says Wilson.

"Tony said that he wanted me to do the album I wanted to do, and [just] because I was doing it in Nashville, not to think of it as a country record," says Ely. "He wanted me to do it like I would do any record, and I'm thrilled that I've been able to do 11 albums the way I wanted to do them."





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Classic Pop Melodies Frame Rembrandts' New Atco Album

■ BY MELINDA NEWMAN

NEW YORK—The Rembrandts' Danny Wilde and Phil Solem have a confession to make: Despite nicking the painter's name for their moniker, they don't really like Rembrandt.

"We just aren't really big Rembrandt fans," says Wilde. "We could have been called the Gauguins or the Van Goghs, but we're more into the impressionistic era. Rembrandt has a great sound, a classic sound."

Similarly, the pair's music relies on classic pop elements of layered harmonies and catchy melodies as evidenced on their second Atco/EastWest album, "Untitled."

Since the pair's debut, which spawned the hit "Just The Way It Is Baby," Solem and Wilde have seen major changes at Atco, including the merger with EastWest and a cleaning house of the executives who signed the band. "It was a shock at first," Wilde admits. "But I think a lot of people within the structure now feel it's more organized and you really have to rely on their intuition and their gut."

So far, the label has not steered the band wrong. First single "Johnny Have You Seen Her" re-established the band at album rock and is now climbing Billboard's Hot 100 Singles chart three months after its release. Steve Kleinberg, VP of marketing at Atco/EastWest, says he noticed the same pattern of longevity with the last record. "Their songs hang around for a long time," he says. "They don't burn real fast and it takes a while to get them entrenched, but they take hold. So we are very patiently marketing this record and we're knocking down walls."

The label also waited patiently to get the record because the Rembrandts toured relentlessly behind their debut. "We were on the road approximately for forever," says Solem. "Another month and it would have probably been past forever." They came off the road only to find Atco extremely eager to start pushing a new record. "Our whole trip is like no wine before its time, but the thumbscrews started being twisted pretty tightly," Solem says. "I would have liked to have spent more time, but I still think it came out well."

Among the highlights on the album is the traditional sounding "Hang On, Clementine," a song influenced by Stephen Foster's works. "That was from Phil and I having our Daisy BB guns when we were kids," Wilde says. "Phil had the riff and we went to the library and checked out a lot of Stephen Foster books and tales of the Old West and melded them together. We practically lifted the whole thing from different poems; it was like building Frankenstein's Clementine."

However, many of the Rembrandts' songs take building. Wilde lives in Los Angeles, while Solem resides in Minneapolis, so the songs are often created piecemeal by the two. "Phil has a setup in Minneapolis and I have a setup in Los Angeles," Wilde says. "We just kind of grab the tapes and shuttle back and forth between our homes." Having worked together for years, the two don't beat around the bush when expressing opinions. "We've been friends for 15 years, so it's not like we skirt around the issue," Wilde says. "We pretty much come out and say 'I think that's shit,' if we do. But basically, if one of us thinks something isn't up to par, we never play it for the other one."

Since the album's release, Solem and Wilde have been busy promoting the record at radio and retail, both in the U.S. and in Europe. Because of a weak concert market, a tour slated for November has been pushed back until February. "We're looking for the right kind of tour," Kleinberg says. "We want something that will bring them to a new audience, either as a co-headliner or as an opening act. At the end of the day, if you don't play for anybody, it's just a waste of money."



THE REMBRANDTS: From left, Phil Solem and Danny Wilde.

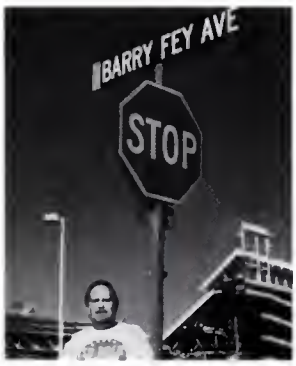
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Sunny Side Of The Street. Denver-based concert promoter Barry Fey was honored for more than 25 years of presenting shows by the Mile High City with the unveiling of Barry Fey Avenue Oct. 20. Other festivities included a black-tie party and press conference.

AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST($)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ELTON JOHN	Azteca Stadium Mexico City	Nov. 13-14	$4,006,410 (12,512,018,430 Mexican pesos) $80/ $13	180,000	Canto Nuevo in-house
FRANK SINATRA/SHIRLEY MACLAINE	Radio City Music Hall New York	Oct 8-12,14-15,Oct. 30-31,Nov. 1	$3,225,585 $75/ $55/ $35	60,537 62,953, 11 shows, eight sellouts	Radio City Music Hall Prods.
U2 PUBLIC ENEMY SUGARCUBES	Oakland-Alameda County Stadium Oakland, Calif.	Nov 7	$1,793,700 $30	59,800 sellout	Bill Graham Presents
BRUCE SPRINGSTEEN	SkyDome Toronto	Nov 5-6	$1,300,361 ($1,634,164 Canadian) $33.50/ $29.50	48,781 two sellouts	Concert Prods. International
"JESUS CHRIST SUPERSTAR—THE CONCERT"	Sydney Entertainment Centre Sydney	Nov 9-10,13-14	$1,103,597 ($1,587,910 Australian) $41.60	41,902 45,148, four shows, two sellouts	Garry Van Egmond Enterprises International Management Group Harry M. Miller & Co.
BRUCE SPRINGSTEEN	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Nov. 9-10	$967,290 $28.50	33,940 36,000, two shows	Ron Delsener Enterprises
BRUCE SPRINGSTEEN	Carrier Dome Syracuse Univ. Syracuse, N.Y.	Nov. 13	$735,275 $25	29,411 32,000	Ron Delsener Enterprises
BRUCE SPRINGSTEEN	Hartford Civic Center Hartford, Conn.	Nov. 15	$446,681 $28.50	15,673 sellout	Ron Delsener Enterprises
DEF LEPPARD	Palace of Auburn Hills Auburn Hills, Mich.	Oct. 30	$445,005 $22.50	19,778 sellout	Cellar Door Prods. Belkin Prods.
ELTON JOHN	ARCO Arena Sacramento, Calif.	Oct. 31	$440,413 $27.50	16,015 sellout	Bill Graham Presents

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Joan Baez Moves Forward On Latest Set

Folk Melds With Modern Rock On Collaborative Effort

■ BY LARRY FLICK

NEW YORK—There were moments during the recording of Joan Baez's Virgin debut, "Play Me Backwards," when she felt like organizing a major political rally would have been easier.



Joan Baez talks with Paul Colby, owner of famed Greenwich Village nightclub The Bitter End. Baez is just one of several artists who have played recent benefits at the New York club to help keep it open. (Photo: Chuck Pulin)

The legendary folk singer/political activist says she had to learn an entirely new method of putting an album togetber. "I've always worked in isolation, and have had little experience collaborating with people who are focused on producing 'hit' records. I must admit that there were times when I fought wbat I first viewed as 'compromise.'"

And yet Baez also admits that part of the purpose of "Play Me Backwards" is to illustrate her newfound focus on her musical career over her human-rights work. "I guess I really wanted to prove that I wasn't dead as an artist yet. There was a lot that I missed the first time around. I'm giving myself more of an opportunity to revel in the joy of music, and the rush of performing this time."

Produced by Wally Wilson and country musician Kenny Greenberg in Nashville, "Play Me Backwards" is a carefully constructed collection that keeps a reverent eye on Baez's history as an artful, poignant story teller, while dabbling lightly in modern, quasi-mainstream acoustic-rock. The first single, "Stones In The Road," penned by Mary-Chapin Carpenter, is perhaps the best example of this hybrid. Baez's distinctive voice lends an old-fashioned, earthy quality to the tune's catchy, radio-friendly tone. The track, which went to radio during the first week of November, has begun picking up adds at both AC and alternative formats.

"It's invigorating for me to be out there promoting new music," the singer notes. "I still get a kick out of hearing my music on the radio, and feeling my music touch people in the world."

Another first for Baez during this project was co-writing songs with other artists. She aimed high by approaching the somewhat reclusive Janis Ian, with whom she created the bittersweet "Amsterdam." She recalls their initial meeting as being quite memorable.

"I was so nervous about calling someone as gifted as her to work with me. As luck would have it, the day we met, I had a terrible cold, and was coughing and blowing my nose all over the place. It was not the most attractive sight, and I felt just miserable. But Janis was wonderful. She taught this old dog a few new tricks."

Baez's revived interest in making music has also energized her foray back onto the road. She is currently trekking across the U.S., performing in clubs and venues, and is expected to work through the end of 1992 on gigs and promotional appearances.

"I'm not sure how long I'll want to do 'career,'" she says. "The list of things I want to accomplish outside of music is still quite long. With that in mind, I plan to savor every moment, and take pride in what I feel is a job well done by all those involved."

KENNY G BREATHES THE WORD ON NEW SET

(Continued from page 14)

ing to the album," Bisceglia says. "Every time stations play the song, the listeners flood the request lines and asked, 'Is that the new Kenny G single?' It's the textbook Kenny G ballad."

Bisceglia says he expects pop radio programmers to soon follow suit in playing "Forever In Love." "Kenny's appeal is wide and his following is big; not just one type of audience listens to him." Though he says no special promotions are planned with retail outlets, Bisceglia says the basic marketing approach is "trying to reach as many people in a certain market as we can. Airplay on top 40, AC, [contemporary jazz], and new age radio covers a lot of ground."

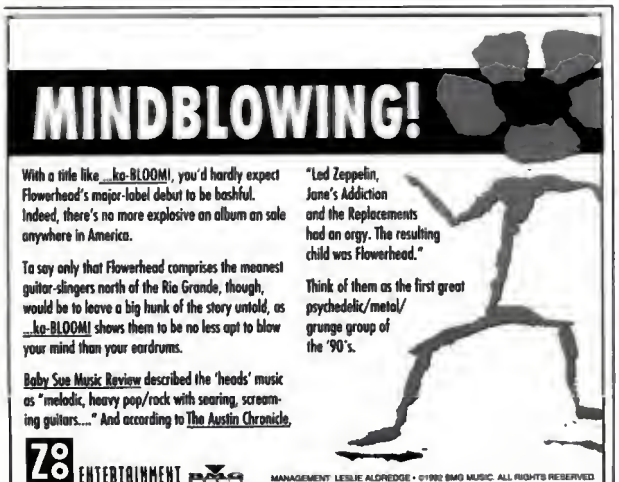
G himself takes an activist approach to working the record, working closely with Arista's national and field staffs. "Everyone wants a successful record—the label, radio, retail, and the artist—so I go with the approach that we're all on the same team," G explains.

Joining G in his latest, 14-song effort are prominent soul vocalists Peabo Bryson, who sings on "By The Time This Night Is Over," and Aaron Neville, who lends his unique stylings to "Even If My Heart Would Break," which is also included on the Arista soundtrack to the film "The Bodyguard."

"I met Peabo at [last year's] American Music Awards," G says, "and he was very enthusiastic about wanting to record with me. Arista came up with the idea of having Aaron Neville record with me for a song on the movie soundtrack. I ended up liking the song so much, I asked for permission to use the song on my album. I think my playing is more relaxed and my songwriting is better this time, too. It's an honor to have sold so many records in the past, but I don't think about that a lot."

G is due to embark soon on a promotional tour to support his new album, and if he has his way, he'll have a chance to play a live duet with another prominent saxophone player: "[President-elect] Bill Clinton called me and wants me to play at an event during the Inauguration next January," G says. "He and I played a duet of my song 'Songbird' at a [Clinton campaign] fund-raiser a few months ago. I think it would be cool if we played together again."

Also in January, according to Bisceglia, VH-1—which has traditionally given heavy rotation to G's videos—will air one of G's concerts live in a special broadcast.



'One-And-One Equals 3' With Virgin's Autonomy

Words & Music

by Irv Lichtman

WHEN EMI MUSIC acquired Virgin's music interests earlier this year, its music publishing chief, **Marty Bandier**, stated that the Virgin music publishing wing in the U.S. would maintain an autonomous status.

"We made a strategic decision to keep the Virgin creative group intact," says Bandier. "I believe this is one of those instances where one-and-one equals three."

Although the "EMI" name has been added to the company's nomenclature, Bandier has been true to his word, says **Kaz Utsunomiya**, president of **EMI-Virgin Music Publishing**. Utsunomiya started Virgin's U.S. publishing organization in 1988 with former Virgin U.S. publishing chief **Richard Griffiths** after a two-year stint at the parent company in England. Among Utsunomiya's publishing signings are **Pet Shop Boys, Nirvana, Indigo Girls, Warrant, Deee-Lite, C&C Music Factory**, and **Basia**.

Utsunomiya says the way his setup operates is best done with autonomy (most of Virgin's financial or support systems were merged into the overall EMI publishing system, leaving a creative staff of 12).

"There's room for a smaller boutique kind of company [in the EMI publishing setup]. As a matter of fact, we've never expanded by buying catalogs of old songs, but by essentially signing individual copyrights," he says.

"Also, we kind of look at ourselves in terms of management or A&R. In signing developing acts, we have to be on the street a lot. Because labels know that, we are not just asked if we have a good song, but if we've heard any good new acts, too."

To generate this street response, Utsunomiya uses a staff of five in Los Angeles, headed by repertoire VP **Donny Young**, and four staffers in New York, managed by senior VP **David Steel**.

For Utsunomiya, a onetime drummer whose family moved from Japan to England in 1961 when he was 9 years old and then returned to their native country, contemporary publishing's role has "made publishing more exciting and given it new scope. This business is more than ambulance-chasing. We've got to spend more time with our talent in terms of their artistry.

"In fact, we can serve an important function for labels. It's not good when an artist/writer is signed too quickly by a label. It's better when we can help in the developmental stage before a label deal is made. Look at us as a farm system, if you will."

"When the acquisition was made, I was hoping to operate in the same way as before," Utsunomiya says. "Even within the Virgin organization, we operated with independence. We've traditionally had more acts signed to us who did not record for our labels."

ON THE ROAD: Ed **Murphy**, president and CEO of the **National Music Publishers' Assn.** and its licensing unit, the **Harry Fox Agency Inc.**, has left New York for an extended visit abroad to help secure improved copyright enforcement in key areas, starting off in Taiwan and Singapore. He'll be away from Nov. 13-30. The visit to the Pacific Rim will include the formal opening of an NMPA/HFA office in Singapore, to serve as a music licensing agency for seven countries in the Southeast Asia region. According to Murphy, there are no trade groups or mechanical licensing organizations operating "effectively" in the area, which now accounts for almost $1 billion in retail music sales. After the Asian trip, Murphy will go to Paris to attend a regularly scheduled meeting of the BIEM management committee, where he plans to address the group on the continuing debate over centralized licensing.

WHAT'S NEW IN LOVE: **Peabo Bryson**, the hit maker for Columbia Records, has collaborated with composer **Earl Rose** in the creation of a new love theme, "I Found Love," for the ABC soap "All My Children." It's on the soap's track by Bryson, although a commitment to do the song on Columbia hasn't been set yet.

THAT OTHER ELECTION: **Frances Preston** has been re-elected as president/CEO of **BMI**. The election took place Nov. 2 at the organization's annual meeting in New York. **James Baab**, president/CEO of **Outlet Communications**, was elected chairman of BMI's board, replacing **K. James Yager** of **Benedek Broadcasting**, who had served in the post for the past three years.

BOOK VALUE: Copyright attorney **Elizabeth Granville** has written a tome, "Songwriter's Survival Kit" (Granel Press, $34.95), in which the former BMI officer details how songwriters can protect their works and maximize royalties, among other advice on making a commercial success of their craft.

PRINT ON PRINT: The following are the best-selling folios from **Cherry Lane Music**:

1. **Metallica**, Metallica
2. **Joe Satriani**, The Extremist
3. **Guns N' Roses**, Use Your Illusion I
4. **Bonnie Raltt**, Luck Of The Draw
5. Guns N' Roses, Use Your Illusion II.

POPULAR • UPRISINGS

BILLBOARD'S WEEKLY NATIONAL REPORT ON NEW AND DEVELOPING ARTISTS



Under And Up. From Port Arthur, Texas, comes Underground Kingz, a pair of 19-year-old rappers who rocket to No. 1 among Heatseekers in their home region, the South Central U.S. With minimal radio play, U.G.K.'s album is the No. 1 seller for Houston-based Southwest Wholesale and ranks No. 21 at the 150-store Sound Warehouse chain.



Dance Steps. Country rookie John Michael Montgomery developed his initial following in his home market, Lexington, Ky. His title-track single, "Life's A Dance," dances ahead 32-26 on Hot Country Singles & Tracks. With sales action in the South Central and West North Central regions, his debut enters Top Country Albums at No. 71.



Right Now. SWV, which stands for Sisters With Voices, has picked up airplay on a majority of R&B stations with "Right Here," which moves 16-13 on Hot R&B Singles. The New York City-based trio also gains momentum on Top R&B Albums, where "It's About Time" jumps 61-38 in its third week. The act is getting play on BET and The Box.

GRADUATION: With a 26-23 jump on Top R&B Albums, stylish Silas/MCA rookie **Chante Moore** graduates from Heatseekers. The chart charge has been led by the song "Love's Taken Over," which bullets with a 13-11 move on Hot R&B Singles.

Artists graduate from Heatseekers when any career album hits the top half of The Billboard 200, the top 25 of Top Country Albums or Top R&B Albums, or the top five of one of our other popular-format album charts.

HOLDING COURT: Although his sales decline from the previous week, the tally on the **Trey Lorenz** debut still commands the top slot on Heatseekers. Another Sony-distributed singer, **Shawn Colvin,** holds close at No. 2. She appeared on "Late Night With David Letterman" Nov. 11 ... Following a West Coast swing, which included a Nov. 13 stop in L.A., **Sugar** sees a big sales surge in the Pacific region. That exposure, and a **Bob Mould** interview on MTV's "120 Minutes," help the trio earn a bullet at No. 10 ... Following his return visit, Nov. 11, to "The Arsenio Hall Show," sax man **Everette Harp** moves up one spot, to No. 34 ... The highest debut belongs to **Phish,** with the reissue of its 1988 album, "Junta." It's the third title Phish has placed on Heatseekers.

GROOVE TUBE: MTV's slate of adds includes **Mad Cobra's** "Flex," **Jackyl's** "The Lumberjack," and "Waiting For The Sun" by Def American's the **Jayhawks** ... You can top off your Thanksgiving feast with a serving of **Mary's Danish** when the Morgan Creek act visits the Letterman show Thursday (26) ... In addition to BET and pay-to-play The Box, **SWV** has gotten exposure from MTV's "Fade To Black." The Sisters started a promotional tour in October that has them traveling through this month ... Chameleon's **Sonia Dada** is on VH-1.

BROWN OUT: MoJazz guitarist **Norman Brown** is on the road. Stops include St. Louis and Kansas City, Mo.; Fort Worth, Texas; Atlanta; Washington, D.C.; Philadelphia; Boston; Chicago; Cleveland; and New York. Furthermore, Brown's multiformat single, his cover of **Stevie Wonder's** "Too High," accompanies the closing credits of hit film "Passenger 57." The song isn't on the movie's soundtrack, which features **Stanley Clarke** compositions, so those who want it will have to buy Brown's album.

FASTER: Last week, we reported Gasoline Alley/MCA's **Shai** was trying to get its debut album out in January. Now that "If I Ever Fall In Love" came so close to reaching No. 1 on Hot 100 Singles comes word the R&B act is working overtime in the studio in hopes of releasing that set before the year's end.

NO JIVE: Never underestimate the lean but migbty Jive machine. Since Popular Uprisings bowed in October 1991, the Zomba-owned label has had a high batting average, with three artists—**Spice 1, R. Kelly & Public Announcement,** and **Fu-Schnickens**—graduating from Heatseekers. Jive is in the pipeline again as the distributing label for Big Time's **Underground Kingz,** who debut at No. 20.

The Port Arthur, Texas, act has fetched early sales in several Texas and Southeastern markets, including Houston, Dallas, Austin, Texas, San Antonio, New Orleans, Baton Rouge, La., and Jackson, Miss.

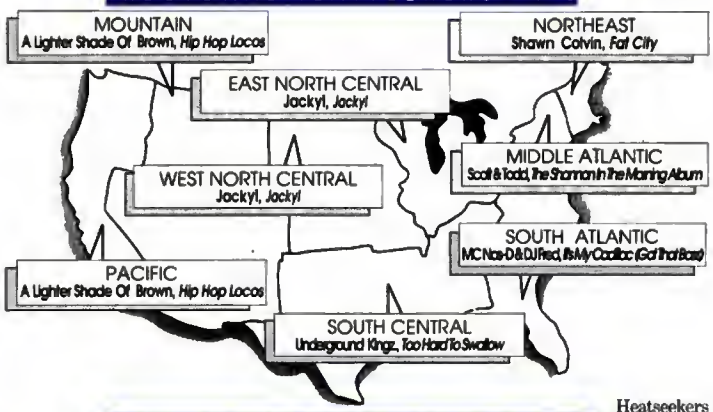
MINUTE BY MINUTE: One of the Heatseekers placed by Jive was **MC Pooh,** aka **Pooh-Man,** an Oakland, Calif.-based rapper who originally signed to In-A-Minute Records, a label subsidiary started two years ago by Jason Blaine's one-stop, Music People.

In the Pacific region, In-A-Minute is scoring with **R.B.L. Posse's** "A Lesson To Be Learned," which climbs 18-13. Aside from West Coast markets, Blaine says the project is also breaking in Texas, Atlanta, and other Southern markets.

Also grabbing Pacific-region sales is **Click's** "Down & Dirty." On Top R&B Albums, the label's **Totally Insane** ranks No. 69.

Popular Uprisings is prepared by Geoff Mayfield with assistance from Roger Fitton and Brett Atwood.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

PACIFIC	SOUTH CENTRAL
1. **A Lighter Shade Of Brown,** Hip Hop Locos	1. **Underground Kingz,** Too Hard To Swallow
2. **Trey Lorenz,** Trey Lorenz	2. **Trey Lorenz,** Trey Lorenz
3. **Utah Saints,** Something Good	3. **D.J. Jimi,** It's Jimi
4. **Soul Asylum,** Grave Dancers Union	4. **Norman Brown,** Just Between Us
5. **Izzy Stradlin,** Izzy Stradlin	5. **Utah Saints,** Something Good
6. **Portrait,** Portrait	6. **Radney Foster,** Del Rio, TX 1959
7. **Shawn Colvin,** Fat City	7. **Confederate Railroad,** Confederate Railroad
8. **Curtis Stigers,** Curtis Stigers	8. **Screaming Trees,** Sweet Oblivion
9. **Charles & Eddie,** Duophonic	9. **Charles & Eddie,** Duophonic
10. **Rodney O & Joe Cooley,** F**K NEW YORK	10. **Jackyl,** Jackyl

BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FOR WEEK ENDING NOV. 28, 1992 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			★★★ No. 1 ★★★	
1	1	7	**TREY LORENZ** EPIC 47840* (9.98 EQ/13.98) 3 weeks at No. 1	TREY LORENZ
2	2	3	**SHAWN COLVIN** COLUMBIA 47122* (10.98 EQ/15.98)	FAT CITY
3	3	5	**IZZY STRADLIN AND THE JU JU HOUNDS** GEFFEN 24490* (10.98/15.98)	IZZY STRADLIN
(4)	7	6	**SOUL ASYLUM** COLUMBIA 48898 (9.98 EQ/15.98)	GRAVE DANCERS UNION
5	4	9	**CHARLES & EDDIE** CAPITOL 97150* (9.98/13.98)	DUOPHONIC
6	5	14	**JACKYL** GEFFEN 24489* (9.98/13.98)	JACKYL
(7)	8	58	**CURTIS STIGERS** ARISTA 18660* (9.98/13.98)	CURTIS STIGERS
8	6	12	**UTAH SAINTS** LONDON 869843*/PLG (6.98 EQ/9.98)	SOMETHING GOOD
9	12	10	**SCREAMING TREES** EPIC 48996 (9.98 EQ/13.98)	SWEET OBLIVION
(10)	15	10	**SUGAR** RYKODISC 10239* (10.98/15.98)	COPPER BLUE
11	9	11	**MC SERCH** DEF JAM/CHAOS 52964/COLUMBIA (9.98 EQ/15.98)	RETURN OF THE PRODUCT
12	10	8	**K.W.S.** NEXT PLATEAU/LONDON 828368*/PLG (9.98 EQ/13.98)	PLEASE DON'T GO
13	11	7	**RAONEY FOSTER** ARISTA 18713* (9.98/13.98)	OEL RIO, TX 1959
(14)	21	4	**PORTRAIT** CAPITOL 93496* (9.98/13.98)	PORTRAIT
15	18	29	**CONFEOERATE RAILROAD** ATLANTIC 82335*/AG (9.98/15.98)	CONFEOERATE RAILROAO
16	14	48	**TECHMASTER P.E.B.** NEWTOWN 2208* (9.98/15.98)	BASS COMPUTER
17	13	4	**A LIGHTER SHAOE OF BROWN** PUMP 19114*/QUALITY (9.98/14.98)	HIP HOP LOCOS
18	16	21	**2 UNLIMITEO** RADIKAL 15407*/CRITIQUE (9.98/13.98)	GET REAOY
(19)	—	1	**PHISH** ELEKTRA 61413* (10.98/19.98)	JUNTA
(20)	—	1	**UNOERGROUNO KINGZ** BIG TIME 41502*/JIVE (9.98/13.98)	TDO HARD TO SWALLOW

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is unavailable.
◯ Albums with the greatest sales gains. © 1992, Billboard/BPI Communications

21	17	31	**BASS PATROL** JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS
22	20	30	**BASS BOY** NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS
(23)	30	3	**OREAM THEATER** ATCO EASTWEST 92148*/AG (9.98/15.98)	IMAGES & WORDS
24	22	29	**MCBRIOE & THE RIOE** MCA 10540* (9.98/13.98)	SACREO GROUNO
25	26	31	**ARC ANGELS** DGC 24465/GEFFEN (9.98/13.98)	ARC ANGELS
(26)	—	1	**SWV** RCA 66074* (9.98/13.98)	IT'S ABOUT TIME
27	27	3	**NORMAN BROWN** MOJAZZ 7000*/MOTOWN (9.98/13.98)	JUST BETWEEN US
(28)	—	1	**JOHN MICHAEL MONTGOMERY** ATLANTIC 82420*/AG (9.98/15.98)	LIFE'S A DANCE
29	24	9	**THE MOVEMENT** SUNSHINE 18261*/ARISTA (6.98/9.98)	THE MOVEMENT
(30)	—	12	**LEMONHEADS** ATLANTIC 82397*/AG (9.98/13.98)	IT'S A SHAME ABOUT RAY
31	23	13	**OJ FURY** ON TOP 9011* (8.98/14.98)	FURIOUS BASS
32	28	23	**SASS JOROAN** IMPACT 10524*/MCA (9.98/15.98)	RACINE
(33)	36	3	**MOOOSWINGS** ARISTA 18619* (9.98/13.98)	MOOOFOOO
34	35	8	**EVERETTE HARP** MANHATTAN 96242*/CAPITOL (9.98/15.98)	EVERETTE HARP
(35)	—	1	**MC NAS-D & DJ FRED** PANDISC 8822 (9.98/16.98)	IT'S MY CAOILLAC (GOT THAT BASS)
(36)	—	1	**POSITIVE K** ISLAND 514057/PLG (9.98 EQ/13.98)	SKILLS DAT PAY OA BILLS
37	25	22	**SUPER CAT** COLUMBIA 52435 (9.98/13.98)	DON DADA
38	32	58	**PRIMUS** INTERSCOPE 91659*/AG (9.98/13.98)	SAILING THE SEAS OF CHEESE
39	39	2	**LEE ROY PARNELL** ARISTA 186884* (9.98/13.98)	LOVE WITHOUT MERCY
40	31	5	**MUOHONEY** REPRISE 45090*/WARNER BROS. (10.98/15.98)	PIECE OF CAKE

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The Men Behind Madonna's 'Erotica'



by Larry Flick

IT TAKES MORE than a diva with a vision to create dance music that is both substantial and on the cutting edge. An astute eye for talented collaborators is essential—this is particularly true if you're Madonna.

During our conversation with the ever-quotable artist last week, she spoke of her desire to remain true to her roots in clubland, and to continually work with developing new producers. She has succeeded greatly with "Erotica," the first release on her new **Warner Bros.**-distributed **Maverick Records**. And while Madonna is clearly the driving force behind this eclectic and totally satisfying collection, there is no denying the considerable contributions of her collaborators, **Shep Pettibone** and **Andre Betts**.

The two deserve high marks not only for enduring the intense pressure that accompanies a project of such magnitude, but also for successfully complementing the singer's potent lyrics and melodies with complex instrumentation and grooves that hit hard without overpowering the songs. Both Pettibone and Betts came to this set after promising flirtations with the pop mainstream, though Madonna says she was more interested in their ability to remain plugged into the dance underground.

"They come from opposite ends of the spectrum in terms of their style and approach to music, but they're both connected to the street and they're still young and hungry," she says.

Pettibone came to "Erotica" not long after a self-imposed close to a stellar tenure as a pioneer of dance eye. It had been a long time since I'd been star-struck by her, but she was glowing differently now, 'Shep,' she began, 'no matter how fierce something is, you can't ever do the same thing twice. Ever'."

The germ of Pettibone and Madonna's work on "Erotica" started in July '91 with a tape of three tracks-in-progress. She liked all of them, and in no time they had written about 10 songs together.

Most of those tunes were cut in the producer's New York digs, with many of the original takes landing on the finished album. But not everything survived those sessions. Pettibone remembers how his since-discarded "Goodbye To Innocence" turned into a cover of **Peggy Lee**'s "Fever."

"[The song] just wasn't working. I tried to fix it by creating a new bassline and adding some new chords. When she put the headphones on to lay down vocals, instead of singing the original words, Madonna started toying with the lyrics to 'Fever'. It was the last track we recorded, and it came together in a flash."

Betts was tapped to add four songs to "Erotica" after rendering the singer's No. 1 hit, "Justify My Love." Because he's not as familiar to pundits as Pettibone, his presence often proves to be more startling. Tracks like the smokin' hip-hop jam "Waiting," and the artful, jazzy "Secret Garden" add a pleasing, off-the-wall quality to the set. He says he never envisioned working on such a mainstream project, but "I've always felt like my music was too hardcore to make it in the pop world."

The Bronx-bred producer credits the stress-free environment created by Madonna as the impetus for "Did You Do It," a racy rap cut that only appears on the "clean" version of the CD. "It started out as a joke. We were mixing 'Waiting,' and she wanted to go out to eat. While she was out, I just started rapping over the music. When she came back, I played it for her, and she liked it. Next thing I knew, it was on the album. That's a perfect example of how low-key and relaxed we were."

While Madonna and Pettibone worked within the comfy confines of his home, she and Betts found themselves in more "colorful" settings. "She'd always get on my case about having to record in all of these funky places," he says. "One time, I took her to a place that had mice. I never heard the end of it".

Now that "Erotica" is a bona-fide hit, neither Pettibone nor Betts is willing to sit back and enjoy the spoils of success. While waiting through a slew of other offers, Pettibone is about to write and produce material for **New Kids On The Block**. He has also just remixed Madonna's next single, "Deeper & Deeper" (as did **David Morales**). Betts, meanwhile, has a track on the upcoming **Living Colour** album, and is writing and producing material for **Naomi Campbell** and his pet act, the unsigned **Mayhem**.

TID-BEATS: With word of yet two more layoffs at **Smash Records** this week, recent rumors of the label's pending demise are looking up. Director of A&R **Connie Varvitsiotis** and label manager **Dee Murray** have been let go, leaving only alternative A&R rep **Mike Egan** and label president **Marvin Gleicher** in the loop. Varvitsiotis helmed Smash's strongest and most successful acts, **D'Born, Ten Tray**, and **Cookie Watkins** . . . Speaking of Watkins, she is about to ink a deal with New York's

(Continued on next page)

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JOEY WASHINGTON - JUST US - STRICTLY RHYTHM
VIL-N-X - WHAT CHA GONNA DO - ISLAND NOYZE
FELLOWS - PLAY ALL CUTS-EP - HI BIAS
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UBQ PROJECT - PHASE II - NCL
A'DOSE OF PARADISE - DIGI TRAX - TRANSPARENT
Q-BIE-ME/2 - CAN U FEEL IT - UNDER CURRENT
TEN B.C. - JAZZY MISSION - MAGNET
PIRATES OF THE CARIBBEAN - TE QUIERO - AVI
SUB URBAN SOUL - DON'T THROW IT BUT BURN IT
DEEP VOYAGE - I FEEL LOVE - DIRECT HIT

12"

LABEL OF THE WEEK

SANDY B - FEEL LIKE SINGING
BLUE MOON ORCHESTRA - WILL U LOVE ME
HIP-HOP BLACK MOON - WHO GOT THE POPS
TRACK MASTERS - COME ON DO ANYTHING
IN-SYNC - RAVE THANG

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Billboard HOT Dance Breakouts

FOR WEEK ENDING NOV. 28, 1992

CLUB PLAY

1. **DON'T YOU WANT ME FELIX** FEATURING JOMANDA PIROTECH
2. **GONNA GET BACK TO YOU MAW** FEATURING XAVIERA GOLD SQUARE
3. **PUSSYCAT MEOW DEEE-LITE** ELEKTRA
4. **FRUIT OF LOVE TRANSFORMER 2** SONIC
5. **SUPERMODEL (YOU BETTER WORK)** RUPAUL TOMMY BOY

MAXI-SINGLES SALES

1. **EVERYTHING'S GONNA BE ALRIGHT** FATHER M.C. SPTOWN
2. **I WISH THE PHONE WOULD RING** EXPOSE ARISTA
3. **IF LEVER FALL IN LOVE** SHAI GASOLINE ALLEY
4. **ALL I SEE CHRISTOPHER WILLIAMS** MCA
5. **I'M GONNA GET YOU BIZARRE INC.** FEAT. ANGIE BROWN COLUMBIA

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

HITS !!! 12-INCH PLAY LIST

HOT HEAT PRESENCE
CHIKI CHIKA — TECHNO

ALAN JONES
FELICIA FOX / KRISTIN (remixes) COURSE MIX VARIOUS STYLES

CAN CAN GANG
BRAZILIAN BOOTY — TECHNO

CONTRASTE
CONTRASTE THE BEAT — CLUB

NOTORIOUS
NOTA (LOVE MIXES) — UNDERGROUND

POWER BAND
ALL OVER THE TIME (remixes) DOUBLE MIX — VARIOUS STYLES

FRUIT OF LOVE — CLUB

PRETTY A
PRETTY A — CLUB

YAKKU BASE
YAKKU DUTY — TECHNO

THE GUYS
BRAZILIAN BOOTY — HI NRG

STYLOO
STYLOO (remixes) — HI NRG

PSI
THE PINK PANTHER THEME — TECHNO

FREE MESSAGE
FREE MESSAGE — TECHNO

S.C. SOUND
S.C. SOUND — UNDERGROUND

SUPERSTACY
THE CARNIVAL SONG — CLUB

D.J. MARPE & RICK-MARPE
THE SUNNY SIDE OF THE STREET — TECHNO

PAR 3F
THE POWER OF YOUR UNDERWEAR — CLUB

LOVE GROOVE
LET IT BE — CLUB

LOVE GROOVE
LOVE GROOVE — UNDERGROUND

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Billboard®
FOR WEEK ENDING NOV. 28, 1992

HOT DANCE MUSIC™

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ NO. 1 ★★★ (2 weeks at No. 1)	
1	4	5	7	**ARE YOU READY TO FLY?** (m) CMC 74729	● ROZALLA
2	2	3	7	**FOLLOW YOUR HEART** VIRGIN 12613	● INNER CITY
3	6	9	6	**CARRY ON** RCA 62367	MARTHA WASH
4	1	7	5	**EROTICA** MAVERICK/SIRE 40585/WARNER BROS	● MADONNA
5	5	6	8	**SO MUCH LOVE** A&M 0072	MALAIKA
6	7	11	6	**WHAT ABOUT THIS LOVE?** MCA 54485	MR. FINGERS
7	8	12	6	**SOUL FREEDOM (FREE YOUR SOUL)** ESQUIRE 74336	DEGREES OF MOTION FEATURING BITI
8	11	2	9	**SAMBA** FREEZE 50019	HOUSE OF GYPSIES
9	12	24	4	**THE NEW ANTHEM** STRICTLY RHYTHM 12104	REEL 2 REAL
10	16	39	3	**LEASH CALLED LOVE** ELEKTRA 66364	THE SUGARCUBES
11	10	13	7	**PEACE & LOVE INC.** TOMMY BOY 544/WARNER BROS	● INFORMATION SOCIETY
12	9	4	10	**STINKIN' THINKIN'** ELEKTRA 66363	● HAPPY MONDAYS
13	13	17	6	**UNDERSTAND THIS GROOVE** RCA 62371	SOUND FACTORY
14	17	28	4	**WHAT ARE YOU UNDER** CHAMPIAN 12511	● DEFINITION OF SOUND
15	14	16	6	**TRUE FUSCHNICK JIVE** 42078	● FU-SCHNICKENS
16	15	25	5	**MY NAME IS PRINCE** PAISLEY PARK 40700/WARNER BROS.	● PRINCE & THE N.P.G.
17	11	1	11	**SAVED MY LIFE** EPIC 74410	LIL LOUIS & THE WORLD
18	19	31	4	**RUMP SHAKER** MCA 54389	● WRECKX-N-EFFECT
19	22	33	4	**RISING SUN** SIRE 40512/WARNER BROS	● THE FARM
20	23	36	3	**SYMPHONY** ID. 12013/RCA	DONELL RUSH
21	25	38	3	**THEY'RE HERE** EMI 56256/CBG	● EMF
22	29	40	3	**EVAPOR-8** VIRGIN 12599	● ALTERN 8
				★★★ POWER PICK ★★★	
23	43	—	2	**IT'S GONNA BE A LOVELY DAY** ARISTA 12405 THE S.O.U.L. S.Y.S.T.E.M. FEAT MICHELLE VISAGE	
24	37	48	4	**IF YOU DON'T LOVE ME** E/C 74743	● PREFAB SPROUT
25	27	37	5	**A MILLION COLOURS** CAROLINE 2524	CHANNEL K
26	32	45	5	**LOVE CAN MOVE MOUNTAINS** EPIC 74378	● CELINE DION
27	33	39	9	**WORK TO DO** WING 863-541/MERCURY	● VANESSA WILLIAMS
28	21	35	11	**FREE LOVE** WARNER BROS 40529	JULIET ROBERTS
29	38	48	9	**FIRE** ELEKTRA 66370	● THE PRODIGY
30	39	2	3	**I NEED YOU** ZYX 6563	SPACE MASTER
31	26	26	5	**I'LL KEEP HOLDIN' ON** KCYHL 66385/ELEKTRA	GSK
32	38	47	9	**TRIPPIN' OUT** COLUMBIA 74280	● PRINCE MARKIE DEE
33	21	39	5	**TUMBLIN' DOWN** E-LISAL 84120	HERMANN
34	29	20	6	**SESAME'S TREET** PHOTEEN 12082/ATLANTIC	● SMART E'S
				★★★ HOT SHOT DEBUT ★★★	
35	NEW ▶	2		**EASY WAY OUT** GIANT 40536/WARNER BROS	PRAISE
36	NEW ▶	1		**I'M GONNA GET YOU** COLUMBIA 74499	● BIZARRE INC. FEATURING ANGIE BROWN
37	NEW ▶	1		**ONE TIME WILL TELL** ATCO EASTWEST 94102/ATLANTIC	● TEN CITY
38	38	21	9	**YOU LIED TO ME** (12)TOUR 863 453/PLG	● CATHY DENNIS
39	48	—	2	**I WANT YOUR BODY** XX 001/SMASH	NYMPHOMANIA
40	NEW ▶	1		**LET THIS HOUSEBEAT DROP** SIRK 1576/EGG	● YX KID K
41	NEW ▶	1		**DUELLING TECHNO** ZOO 14065	FOOD, BHUD 'N' PFLUG
42	NEW ▶	2		**PLEASURE** (m) LIFE 17/ROUGH/EURO	● THE SOUP DRAGONS
43	NEW ▶	1		**THE MESSAGE** GRAVE JONES 536-13/SYLVAN	49ERS
44	28	18	4	**A LITTLE LOVE** DOUBLE J 850 034-1/POLYGRAM	● ALANNA
45	40	21	2	**EDGE OF NO CONTROL** WUTE 153/ELEKTRA	● MEAT BEAT MANIFESTO
46	38	22	9	**TIMEBOMB!** TOMMY BOY 540	SOU SISTE
47	11	11	1	**JUST CALL ME** MOTOWN 0131	● GOOD GIRLS
48	38	11	5	**WALKIN' ON** PWL 310 006/LONDON	● SHEER BRONZE
49	31	47	3	**HYPNOTIZED** GREAT JONES 532-6/TYPHLAMO CLUBLAND FEATURING JEMPA HOUGHTON	
50	37	37	11	**OBSESSION** GIANT 40545/WARNER BROS	● ARMY OF LOVERS

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ NO. 1 ★★★ (2 weeks at No. 1)	
1	1	2	9	**RUMP SHAKER** (m) (T) MCA 54389	● WRECKX-N-EFFECT
2	3	5	7	**ARE YOU READY TO FLY?** (f) (t) EPIC 74729	● ROZALLA
				★★★ HOT SHOT DEBUT ★★★	
3	NEW ▶		1	**EROTICA** (m) (T) (D) MAVERICK/SIRE 40585/WARNER BROS.	● MADONNA
4	5	8	9	**BLOW YOUR MIND** (m) (T) RALPHONSO 7442/COLUMBIA	● REDMAN
5	4	6	10	**WORK TO DO** (T) (D) WING 863 541/MERCURY	● VANESSA WILLIAMS
6	6	10	5	**SLOW AND SEXY** (m) (T) (D) EPIC 74742	● SHABBA RANKS (FEATURING JOHNNY GILL)
7	2	1	10	**SESAME'S TREET** (m) (T) (D) PYROTECH 12082/AG	● SMART E'S
8	14	—	2	**MY NAME IS PRINCE** (m) (T) (D) PAISLEY PARK 40700/WARNER BROS.	● PRINCE & THE N.P.G.
9	12	19	4	**CARRY ON** (m) (T) (D) RCA 62367	MARTHA WASH
10	10	13	6	**PEACE & LOVE INC.** (m) (T) (D) TOMMY BOY 544/WARNER BROS.	● INFORMATION SOCIETY
11	20	27	3	**LOVE CAN MOVE MOUNTAINS** (T) EPIC 74378	● CELINE DION
12	11	14	7	**OBSESSION** (T) (D) GIANT 40545/WARNER BROS	● ARMY OF LOVERS
13	13	16	6	**YOU GOTTA BELIEVE** (m) (T) INTERSCOPE 96452/AG	● MARKY MARK & THE FUNKY BUNCH
14	18	20	5	**WHAT ABOUT THIS LOVE?** (m) (T) (D) MCA 54485	MR. FINGERS
15	7	3	17	**RHYTHM IS A DANCER** (m) (T) ARISTA 1-2445	● SNAP
16	17	18	5	**STINKIN' THINKIN'** (T) ELEKTRA 66363	● HAPPY MONDAYS
17	22	25	4	**FLEX** (m) (T) (D) COLUMBIA 74390	● MAD COBRA
18	19	23	6	**GOOD TIME** (m) (T) ATCO EASTWEST 96143/AG	● TRILOGY
19	24	29	3	**RIGHT NOW** (T) (D) WARNER BROS. 40925	● AL B. SURE!
20	8	7	11	**REAL LOVE** (m) (T) (D) UPTOWN 54456/MCA	● MARY J. BLIGE
21	16	15	10	**HOUSE OF MAGIC** (m) (T) (D) CHEETAH 951	● D.J. MAGIC MIKE
22	4	4	11	**SAVED MY LIFE** (m) (T) EPIC 74410	LIL LOUIS & THE WORLD
23	11	9	11	**LSI (LOVE SEX INTELLIGENCE)** (T) (D) EPIC 74401	● THE SHAMEN
24	26	40	5	**SOUL FREEDOM (FREE YOUR SOUL)** (m) (T) ESQUIRE 74336 DEGREES OF MOTION FEATURING BITI	
25	23	47	9	**SAMBA** (m) (T) FREEZE 50019	HOUSE OF GYPSIES
26	NEW ▶		1	**WHAT ABOUT YOUR FRIENDS** (m) (T) (D) LAFACE 24033/ARISTA	● TLC
27	32	—	1	**ONLY TIME WILL TELL** (T) ATCO EASTWEST 96102/AG	TEN CITY
28	33	41	3	**SO MUCH LOVE** (m) (T) A&M 0071	MALAIKA
				★★★ POWER PICK ★★★	
29	36	—	2	**HERE WE GO AGAIN!** (T) CAPITOL 15867	● PORTRAIT
30	29	33	6	**FIRE/JERICHO** (T) (D) ELEKTRA 66370	● THE PRODIGY
31	21	11	11	**YOU LIED TO ME** (m) (T) (D) TOUR 863 453/PLG	● CATHY DENNIS
32	26	26	11	**SOMETHING GOOD** (T) LONDON 869 347/PLG	● UTAH SAINTS
33	11	—	2	**FOLLOW YOUR HEART** (T) (D) VIRGIN 12613	● INNER CITY
34	30	38	4	**HERE IT COMES/BACK TO THE GRILL** (m) (T) DEF JAM/CHAOS 7441/COLUMBIA	● MC SERCH
35	NEW ▶		1	**PUNKS JUMP UP TO GET BEAT DOWN** (T) ELEKTRA 66365	● BRAND NUBIAN
36	39	—	2	**IF YOU DON'T LOVE ME** (T) E/C 74743	● PREFAB SPROUT
37	31	31	11	**FREE YOUR MIND** (m) (T) (D) ATCO EASTWEST 96128/AG	● EN VOGUE
38	38	38	9	**I NEED YOU** (m) (T) (D) ZYX 6563	SPACE MASTER
39	48	—	2	**LEASH CALLED LOVE** (T) ELEKTRA 66364	THE SUGARCUBES
40	41	43	3	**UNDERSTAND THIS GROOVE** (T) RCA 62371	SOUND FACTORY
41	27	21	29	**PEOPLE EVERYDAY** (T) CHRYSALIS 19756/EEG	● ARRESTED DEVELOPMENT
42	40	—	2	**LOVE'S TAKEN OVER** (m) (T) (D) MCA 54417	● CHANTE MOORE
43	NEW ▶		1	**WICKED** (m) (T) (D) PRIORITY 53613	● ICE CUBE
44	11	32	5	**I WANNA LOVE YOU** (m) (T) (D) GIANT 40590/WARNER BROS.	● JADE
45	43	—	2	**TRIPPIN' OUT** (m) (T) (D) COLUMBIA 74280	● PRINCE MARKIE DEE
46	NEW ▶		1	**I'D DIE WITHOUT YOU** (m) (T) (D) GEE STREET/LAFACE 24036/ARISTA	● P.M. DAWN
47	46	39	9	**THE BEST THINGS IN LIFE...** (T) (D) PERSPECTIVE 7406/A&M● LUTHER VANDROSS & JANET JACKSON	
48	44	42	11	**THE HITMAN** (m) (T) (D) INTERSCOPE 95166/AG	● AB LOGIC
49	NEW ▶		1	**REALLY INTO YOU** (m) (T) ATLANTIC 88614	AROUND THE WAY
50	45	46	5	**LOST IN THE STORM** (T) SELECT 18351/ELEKTRA	● CHUBB ROCK

○ Titles with the greatest sales or club play increase this week. ● Videoclip availability. Catalog number is for cassette maxi-single, or vinyl maxi-single if cassette is unavailable. On sales chart. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (D) CD maxi-single availability. © 1992, Billboard/BPI Communications.

DANCE TRAX

(Continued from preceding page)

Strictly Rhythm Records. Her first single for the label, "I Know," is due in early '93 . . . To bolster its spanking-new deal with **RCA**, Chicago's hot **I.D. Records**, the label has released **Brand New Heavies** remixes of **Donell Rush**'s "Symphony." More funk/urban than the original, these fine mixes deserve immediate play at crossover radio . . . Remember hip-house star **Fast Eddie**? We're glad to note that the former **DJ International** artist has resurfaced at new Chicago indie **V&K Records**, and has a cool new single, "Bak On Da Scene." Check it out . . . Boston radio maven **Jerry McKenna** has joined **Columbia Records** in New York as associate director of crossover promotion . . . Get ready for the return of **Caron Wheeler**, who will issue "Beach Of The War Goddess" on **EMI/ERG** in early '93 . . . Confusion, confusion. We keep hearing about how hot those import remixes of "Soul Freedom" by **Esquire** act **Degrees Of Motion** are. Guess what: They don't exist.

PARTING GLANCES: We are saddened to note the death of three members of the dance music community over the past two weeks.

Fans of the multitalented DJ and producer **Larry Levan** were startled by his passing Nov. 8 of heart failure resulting from endocarditis. He was 38 years old. From '76 to '87, he ruled the roost of New York's famed Paradise Garage, where he helped what was then a radical style of mixing. He often enhanced tracks by adding bits and pieces of other instrumentals and keyboards. This led to work as a remixer and producer of hits by **Taana Gardner** and **Instant Funk**. His imprint on dance music is indelible.

Equally jolting was the untimely death of **Cause & Effect**'s **Sean Rowley** Nov. 12 of cardiac arrest resulting from asthma. He was 23 years old. The act was in the middle of a U.S. tour with **Information Society**, and the accident occurred during a sound check for a gig in Minneapolis.

Rowley performed on and cowrote several hits for the act, including the most recent "What Do You See" on SBK/**Zoo Records**.

Carl Pierce, director of the **Boston Record Pool**, died Nov. 1 of complications resulting from AIDS. He was 47 years old.

Pierce was at the helm of the highly respected pool for more than 10 years, and worked regularly as a DJ himself at the chic **Randolph Country Club**.



Crose Krush. Perspective acts Lo-Key? and Krush wowed visitors to Macy's at the Mall of America in Minneapolis by performing their respective hits, "I Got A Theng 4 Ye" and "Let's Get Together (So Groovy Now)." The groups performed as part of a Macy's promotion for Cross Colours clothing. Shown, clockwise from back row left, are Lisa Todilla, wardrobe stylist, Perspective; Prof-T, Lo-Key?; Jimmy Jam; Carl Jones, president, Cross Colours; Janet Jackson; Rene Elizondo; Johnny Gill; Jeff Taylor, second engineer, Flyte Tyme; Tinit Landon, choreographer; Dra, Lo-Key?; Christy, Krush; T-Bone, Lo-Key?; Angie, Krush; D, Lo-Key?; and Ashley, Krush.

Silk Makes A Smooth Takeoff

Project Kicks Off Producer Sweat's Label

■ BY KAREN HARRIS

NEW YORK—Tasteful, energetic, and smooth: three worthy descriptions of one of Elektra Entertainment's latest releases, Atlanta-based group Silk. Produced by singer/songwriter/producer Keith Sweat, the troupe's new album also marks the kickoff of Keia Records, Sweat's new label.

Easily comparable with the vocal talents of male vocal groups Jodeci or Boyz II Men, Silk's difference is in both its music and its easygoing image. "Lose Control," the group's debut collection, is a polished R&B showcase sprinkled with jazz, blues, and rap overtones that represent a progressive '90s attitude. Silk excels at both up-tempo new jack rhythms, as on "Freak Me," and sensual ballads, like the title track.

The group's debut single, "Happy Days," reached No. 46 on the Hot R&B Singles chart last week and is still climbing. The group debuted its single nationally on NBC's "Friday Night Videos" and also performed an a cappella gospel tune and a live duet with Sweat.

Each of Silk's members hails from a gospel music background. Jimmy Gates Jr., Timothy Cameron, and Jonathon Rasboro first met in their midteens at a local McDonald's. Later additions of Gary Jenkins and Gary Glen provided the support to round out their sound. Performing locally, the quintet developed and perfected its skills through weekly talent shows at its high school. Each of the members is also an instrumentalist. An impromptu meeting with Sweat last summer at which Silk first caught his ear performing Boyz II Men cover tunes led to the group's being signed by Sweat.

"We went with Keith because we didn't want to sound like everyone else," says Rasboro. "We try and combine different elements in our music—a street feel with strong, powerful leads—the churchy feel. Working with Keith in a recording is like an apprenticeship for us. We were like understudies working mostly on the vocals. Keith handled most of the writing and production."

"We didn't want to go through the club circuit, playing live until we were noticed or got a production deal," adds Glen.

According to Joe Morrow, senior VP of urban promotion at Elektra, "They've been going around doing certain spots and singing a cappella. We had a listening party last Wednesday night in Washington, D.C., with a radio and retail party where they sang three songs. They were very well-received. At the top of the year we will put on a promotional tour."

The establishment of Keia Records is the result of almost a decade of top R&B hits for the multitalented Sweat. "I wasn't originally looking to sign anybody at the time I met Silk," says Sweat, "but what I did as a result of being given my label was think about all the bands I had seen while on tour and consider them for possibly working with me through Keia Records." He adds that his new label duties, including hand-picking new talent and assisting them with their productions, will not keep him from recording his own music.

A national promotional tour is planned for the group in late November. "Lose Control" hit retail racks Nov. 17, just in time for the holiday rush. While the follow-up single to "Happy Days" is undecided, the quintet is excited and eager to perform live.

"We were really impressed with Keith's live show and we are now in the process of putting together ours," says Rasboro.

Jamaica Hello: Reggae Showdown Set

Also, Rankin Hits; Shanachie Flexes Dancehall Muscle

CLEARLY CARIBBEAN: With the weather growing cold in New York, Caribbean getaways are never far from our thoughts. Dubwise rhythms of the sunny islands do much to fuel the fantasy.

For those who missed the Reggae Sunsplash tour and can get away to Jamaica right after Christmas, the ninth annual "Sting '92: The Ultimate Dancehall Experience" concert takes place Dec. 26 at the National Stadium in Kingston. This is the major showdown concert for dancehall's biggest artists. Appearing will be **Super Cat, Buju Banton, Mad Cobra, Dennis Brown, Junior Reid, Frederick McGregor, Beres Hammond, Papa San, Tiger, Frankie Paul, Pinchers, Tony Rebel, Marcia Griffiths, J.C. Lodge, Gregory Isaacs,** and American fave **Kris Kross.** This is an amazing one-night parade of talent that no more than 30,000 attendees crowd the stadium last year. Supreme Promotions organizes it; call its New York office for more info.

Many toasters lay claim to the title of king of dancehall, but New York's **Louie Rankin,** named New York artist of the year at the 1991 Tamika Reggae awards, is a credible contender. His single "Typewriter," released Nov. 5 by Mesa/Blue Moon, puts him in line for more national recognition. "Typewriter," which was an underground hit at Jamaican clubs in a 12-inch version last summer, is a smash and deserves airplay. The album, "Showdown," combines true Jamaican dancehall with hip-hop's hard realities, featuring producers Steely & Clevie, Bobby Konders, King Jammy, and Trackmasters. This is a must-have for dancehall fans.

Shanachie Records has compiled some favorite dancehall tracks from a variety of labels on "Watch How You Flex." The title track is by Buju Banton & **Ed Robinson,** other artists include **Cocoa Tea, Ninjaman, Chackademus & Pliers, Jack Radics, Cutty Ranks** (who has a new album, "From Mi Heart," also on Shanachie), **Tony Rebel, Red Rose, Jr. Cat,** and **Cobra.**

We also found it worth noting that Jamaican entrepreneur **Delroy Cowan** (among other ventures, he owns Coney Park, Jamaica's amusement park) is in the process of establishing the Caribbean Satellite Network, an international, 24-hour-a-day television cable network that will beam programs on the arts and culture of the Caribbean, including "roots music" videos (reggae, dancehall, calypso, soca, etc.) and jazz, blues, and reggae concerts to households in the U.S., southern Canada, Mexico, Central America, northern South America, and the Caribbean. Based in Miami and transmitted via Spacenet II, CSN is currently signing on cable channels and will be seen in some territories as early as next month. Of interest to the industry are their planned reggae, dancehall, and gospel video programming.

by Janine McAdams

With Caribbean-based music growing in popularity, the Caribbean Music Awards is planning ahead for its third annual presentation, March 19, 1993, at New York's Apollo Theater. Produced by Inner City Broadcasting, the program is seeking to expand its recognition through local television broadcast, cable, and pay-per-view distribution. Corporate sponsors are being sought for both the awards presentation and a postshow black-tie dinner.

SCREEN NOTES: We recently caught a screening of "The Bodyguard," a thriller starring **Whitney Houston** and **Kevin Costner.** So, can Whitney act? Well, despite the fact that she is basically playing herself—that is, a pop singer—she does a great job at acting the romance with the stony Costner seem believable. The Arista soundtrack features Houston on the soaring single "I Will Always Love You," as well as the hard-rocking, "Free Your Mind" hit "Queen Of The Night" . . . With film now becoming a marketing medium for up-and-coming artists, a whole host of rap acts will appear in New Line Cinema's upcoming "Who's The Man?" vehicle, starring Dr. Dre & Ed Lover (of "Yo! MTV Raps" fame). Set to hit theaters next April, Dre & Lover star as the worst barbers in Harlem who become cops. Set to make cameos: Kid 'N Play, **Queen Latifah, KRS-One, Flavor Flav, House Of Pain, Q-Tip,**

(Continued on page 28)

Erma Franklin's 'Heart' Attacks U.K., Euro Markets

■ BY ADAM WHITE

LONDON—Britain has a piece of Erma Franklin's heart. The onetime soul singer, sister of Aretha, hit the U.K. top 19 at the beginning of November with her 25-year-old recording "Piece Of My Heart," boosted by the song's use in a European TV commercial for Levi's jeans.

The single, released by Epic Records, has sold more than 100,000 copies in the U.K., according to Maureen Kealy, marketing manager for Epic here. Now it is getting radio airplay in Germany, Holland, Belgium, Austria, Finland, Switzerland, and Greece. The Levi's spot featuring the song has been running on MTV Europe and other outlets. In addition, Epic has issued "Piece Of My Heart/The Best Of Erma Franklin," a compilation album featuring material she made for Epic in the early '60s that includes the title track.

"I'm still really stunned," says Franklin, who did not at first believe the news when a journalist called her several weeks ago. "I haven't sung the song since it was nominated for a Grammy in 1968." Recently she made a video featuring "Piece Of My Heart," taped at the Soup Kitchen in Detroit, her hometown.

Today, Franklin works for Boysville of Michigan Inc., the largest child-care agency in the state. "We treat delinquent, abused, and neglected kids," she explains. "Naturally, doing the video was exciting and tiring, trying to get back into that groove again. I guess the Lord was with me, because I got over the shakes and all the nerves when the music started playing."

Franklin recorded the original of "Piece Of My Heart" for Shout Records in 1967. It was a top-10 R&B hit at the time, but a cover by Big Brother & the Holding Company (featuring Janis Joplin) beat her in the pop market, and became the better-known version. The song was co-written by Shout's Bert Berns, a successful '60s R&B producer.

Vintage copyrights often enjoy new life when used in TV spots or movies, but British music buyers appear to delight in sending the original recordings of such songs up the charts as with "Piece Of My Heart" or John Lee Hooker's "Boom Boom," also a hit recently.

Epic Records U.K. has told Franklin she stands to earn royalties from the success of "Piece Of My Heart," although she doesn't yet know how much. "You know, jobs are nice," she laughs, "but record money is much better!"

Billboard® TOP R&B ALBUMS™

FOR WEEK ENDING NOV. 28, 1992

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND ONE-STOP SALES REPORTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ **No. 1** ★ ★ ★		
(1)	2	1	16	**MARY J. BLIGE** ▲ UPTOWN 10681*/MCA (9.98/15.98) 7 weeks at No. 1	WHAT'S THE 411?	1
3	3	3	8	**AL B. SURE!** WARNER BROS. 26973* (10.98/15.98)	SEXY VERSUS	2
3	1	2	12	**BOBBY BROWN** ▲ MCA 10417 (10.98/15.98)	BOBBY	1
4	8	8	6	**DA LENCH MOB** STREET KNOWLEDGE/ATCO EASTWEST 92206*/AG (9.98/13.98)	GUERILLAS IN THA MIST	4
3	8	8	3	**REDMAN** RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98)	WHUT? THEE ALBUM	5
6	6	6	20	**SOUNDTRACK** ▲ LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	1
7	6	10	9	**MIKI NDWARD** GIANT/REPRISE 24452*/WARNER BROS. (9.98/15.98)	FEMME FATALE	7
8	10	11	12	**AFTER 7** VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	6
6	9	7	37	**TLC** ▲ LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOHHH...ON THE TLC TIP	3
10	7	5	33	**ARRESTED DEVELOPMENT** ▲ CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF. . .	3
11	11	13	5	**PRINCE AND THE NEW POWER GENERATION** PAISLEY PARK 45037*/WARNER BROS. (10.98/15.98)		11
12	13	15	7	**SHABBA RANKS** EPIC 52464* (9.98 EQ/13.98)	X-TRA NAKED	12
13	15	18	8	**CHUCKII BOOKER** ATLANTIC 82410*/AG (9.98/15.98)	NIICE N' WIILD	13
(14)	19	23	4	**GRANO PUBA** ELEKTRA 61314 (10.98/15.98)	REEL TO REEL	14
15	16	17	7	**BUSHWICK BILL** RAP-A-LOT 57189*/PRIORITY (9.98/15.98)	LITTLE BIG MAN	15
16	14	12	14	**FREDDIE JACKSON** CAPITOL 96859* (10.98/15.98)	TIME FOR LOVE	7
17	17	20	10	**MAD COBRA** COLUMBIA 52751 (9.98 EQ/13.98)	HARD TO WET, EASY TO ORY	17
(18)	23	27	5	**LO-KEY?** PERSPECTIVE 1003*/PLG (9.98/13.98)	WHERE DEY AT?	18
19	12	9	42	**R. KELLY & PUBLIC ANNOUNCEMENT** ● JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S	3
20	22	22	7	**COMPTON'S MOST WANTED** ORPHEUS 52984*/EPIC (9.98 EQ/13.98)	MUSIC TO ORIVEBY	20
(21)	39	—	2	**SADE** EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE	21
22	18	14	9	**PUBLIC ENEMY** ● DEF JAM 53014/COLUMBIA (10.98 EQ/15.98)	GREATEST MISSES	10
(23)	26	32	6	**CNANTE MOORE** SILAS 10605/MCA (9.98/15.98)	PRECIOUS	23
24	24	21	34	**EN VOGUE** ▲² ATCO EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	1
25	21	19	16	**EPMD** ● RAL/CHAOS 52848/COLUMBIA (10.98 EQ/15.98)	BUSINESS NEVER PERSONAL	5
26	20	16	14	**NI-FIVE** JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	9
27	27	28	9	**WILLIE D** RAP-A-LOT 57188/PRIORITY (9.98/15.98)	I'M GOIN' OUT LIKA SOLDIER	27
28	25	24	10	**CNUBB ROCK** SELECT 61299/ELEKTRA (9.98/15.98)	I GOTTA GET MINE YO!	24
29	29	35	17	**LORENZO** ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)	LORENZO	24
(30)	37	49	5	**BIG BUB** ATCO EASTWEST 92180*/AG (9.98/15.98)	COMIN' AT CHA	30
31	28	29	11	**MC SERCN** DEF JAM/CHAOS 52964/COLUMBIA (9.98 EQ/15.98)	RETURN OF THE PRODUCT	28
(32)	35	38	6	**TREY LORENZ** EPIC 47840* (9.98 EQ/13.98)	TREY LORENZ	32
33	33	30	75	**JODECI** ▲² UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY	1
(34)	36	44	5	**RACNELLE FERRELL** MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
35	31	33	24	**TROOP** ATLANTIC 82393*/AG (10.98/15.98)	DEEPA	21
36	30	25	33	**KRIS KROSS** ▲³ RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
37	32	26	21	**SOUNDTRACK** ▲ PERSPECTIVE 1004*/A&M (10.98/15.98)	MO' MONEY	2
(38)	61	90	3	**SWV** RCA 66074* (9.98/13.98)	IT'S ABOUT TIME	38
39	34	37	19	**BRIAN MCKNIGHT** MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT	20
40	41	43	32	**DAS EFX** ● ATCO EASTWEST 91827*/AG (9.98/13.98)	DEAD SERIOUS	1
41	44	40	39	**CECE PENISTON** ● A&M 5381* (9.98/13.98)	FINALLY	13
42	40	34	18	**TOO SHORT** ● JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	11
43	38	31	15	**EAST COAST FAMILY** BIV 10 6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE	12
44	46	39	21	**N2DEEP** PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	29
45	42	42	26	**SUPER CAT** COLUMBIA 52435 (9.98 EQ/13.98)	DON DADA	37
46	43	36	30	**SPICE 1** TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1	14
(47)	53	58	6	**DIAMOND AND THE PSYCHOTIC NEUROTICS** CHEMISTRY 513934*/MERCURY (9.98 EQ/13.98)	STUNTS, BLUNTS & HIP HOP	47
48	47	50	6	**PRINCE MARKIE DEE AND THE SOUL CONVENTION** COLUMBIA 48686 (9.98 EQ/15.98)	FREE	47
49	45	41	52	**TEVIN CAMPBELL** ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	5
(50)	52	64	4	**HOME TEAM** LUKE 120 (9.98/15.98)	VIA SATELLITE FROM SATURN	50
(51)	52	52	4	**NORMAN BROWN** MOJAZZ 7000*/MOTOWN (9.98/13.98)	JUST BETWEEN US	51
52	48	55	12	**FATHER M.C.** UPTOWN 10542/MCA (9.98/15.98)	CLOSE TO YOU	34
50	50	50	8	**GEORGE DUKE** WARNER BROS. 45026* (10.98/15.98)	SNAPSHOT	53
50	50	46	16	**HOUSE OF PAIN** ● TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN	19
55	57	55	8	**SUCCESS-N-EFFECT** UMOJA 8113*/ICHIBAN (9.98/16.98)	DRIVE-BY OF UH REVOLUTIONIST	51
56	48	46	23	**PETE ROCK & C.L. SMOOTH** ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	7
57	55	52	12	**ART PORTER** VERVE FORECAST 511877*/VERVE (9.98 EQ/13.98)	POCKET CITY	50
46	58	58	58	**VANESSA WILLIAMS** ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	1
(59)	50	—	2	**PORTRAIT** CAPITOL 93496* (9.98/13.98)	PORTRAIT	50
60	60	53	19	**NAJEE** EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION	25
81	56	47	17	**DJ QUIK** ● PROFILE 1430* (10.98/15.98)	WAY 2 FONKY	13
(62)	72	—	2	**GERALD ALSTON** MOTOWN 6353* (9.98/13.98)	ALWAYS IN THE MOOD	62
63	62	71	4	**THE 2 LIVE CREW** LUKE 122 (9.98/15.98)	THE 2 LIVE CREW'S GREATEST HITS	62
64	59	51	16	**RUDE BOYS** ATLANTIC 82401*/AG (9.98/15.98)	RUDE HOUSE	33
65	67	61	27	**TYRONE DAVIS** ICHIBAN 1135* (9.98/15.98)	SOMETHING'S MIGHTY WRONG	53
(66)	78	—	2	**VOICES** ZOO 11039* (9.98/13.98)	JUST THE BEGINNING...	66
67	64	69	23	**MEN AT LARGE** ATCO EASTWEST 92159*/AG (9.98/13.98)	MEN AT LARGE	24
68	66	62	8	**EVERETTE HARP** MANHATTAN 96242*/CAPITOL (9.98/15.98)	EVERETTE HARP	54
69	69	67	15	**TOTALLY INSANE** IN-A-MINUTE 7700* (9.98/14.98)	DIRECT FROM THE BACKSTREET	61
70	65	66	9	**BOBBY CALDWELL** SIN-DROME 8893* (9.98/15.98)	STUCK ON YOU	65
71	70	63	7	**LITTLE MILTON** MALACO 7465 (9.98/16.98)	STRUGGLIN' LADY	63
(72)	62	81	78	**BOYZ II MEN** ▲⁴ MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	1
73	74	73	28	**MC BREED** WRAP 8109*/ICHIBAN (9.98/15.98)	20 BELOW	40
74	77	75	60	**CYPRESS NILL** ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	4
75	63	55	17	**DAVID BLACK** BUST IT 98015* (9.98/13.98)	LOVIN' AIN'T EASY	41
76	68	59	20	**MC REN** ▲ RUTHLESS 53802/PRIORITY (6.98/9.98)	KIZZ MY BLACK AZZ	10
77	71	65	10	**FRESH KIO ICE** LUKE 3007* (9.98/15.98)	FRESH KIO ICE IS THE CHINAMAN	56
78	84	83	5	**SHOWBIZ & A.G.** LONDON 828334/PLG (9.98 EQ/13.98)	RUNAWAY SLAVE	78
79	75	70	7	**RONNY JORDAN** 4TH & BROADWAY 444047*/ISLAND (9.98 EQ/15.98)	ANTIDOTE	70
80	73	68	40	**GLENN JONES** ATLANTIC 82352*/AG (10.98/15.98)	HERE I GO AGAIN	22
(81)	95	—	2	**SPECIAL GENERATION** BUST IT 71220* (9.98/15.98)	BUTTERFLIES	81
(82)	93	96	3	**SHANTE** LIVIN' LARGE 3001 (10.98/16.98)	THE BITCH IS BACK	82
83	85	82	12	**CLARENCE CARTER** ICHIBAN 1141* (9.98/15.98)	HAVE YOU MET CLARENCE CARTER...YET?	73
(84)	92	92	3	**NONA GAYE** THIRD STONE 92181*/AG (10.98/15.98)	LOVE FOR THE FUTURE	84
(85)	100	—	2	**MAXI PRIEST** VIRGIN 86500 (9.98/13.98)	FE REAL	85
86	79	72	18	**MILES DAVIS** WARNER BROS. 26938* (10.98/15.98)	DOO-BOP	28
87	90	85	51	**KEITH SWEAT** ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	1
(88)	NEW ▶		1	**VARIDUS ARTISTS** MOTOWN 6356* (10.98/15.98)	THE JACKSONS: AN AMERICAN DREAM	88
(89)	96	—	2	**RODNEY O & JOE COOLEY** PSYCHOTIC 51101 (9.98/15.98)	F--K NEW YORK	89
90	61	77	31	**CHAKA KHAN** WARNER BROS. 26296* (10.98/15.98)	THE WOMAN I AM	9
91	94	89	40	**LUKE** LUKE 118* (10.98/15.98)	I GOT SHIT ON MY MIND	20
(92)	NEW ▶		1	**JERRY BUTLER** URGENT 1151*/ICHIBAN (9.98/16.98)	TIME & FAITH	92
93	86	79	21	**ERIC B. & RAKIM** MCA 10594 (9.98/15.98)	DON'T SWEAT THE TECHNIQUE	9
94	76	80	28	**GANG STARR** CHRYSALIS 21910/ERG (9.98/13.98)	DAILY OPERATION	14
(95)	NEW ▶		1	**THE DOGS** JR 2007*/JOEY BOY (8.98/14.98)	K-9 BASS	95
96	88	88	31	**POISON CLAN** LUKE 3006* (9.98/15.98)	POISONOUS MENTALITY	62
97	91	74	56	**GERALD LEVERT** ● ATCO EASTWEST 91777*/AG (10.98/15.98)	PRIVATE LINE	1
98	89	86	20	**DENISE LASALLE** MALACO 7464 (9.98/15.98)	LOVE ME RIGHT	73
99	98	100	4	**INSANE POETRY** NASTYMIX 7108*/ICHIBAN (9.98/16.98)	GRIM REALITY	98
100	83	76	11	**K-STONE** BRYANT 4127*/ICHIBAN (9.98/15.98)	6.0.1.	70

◯ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl unavailable. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CDs, are equivalent prices, which are projected from wholesale prices. © 1992, Billboard/BPI Communications.

RAP DECLARES WAR

AVENUE RECORDS

RHINO

R&B Radio Monitor™

Compiled from a national sample of stations supplied by Broadcast Data Systems' Radio Track service. 65 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing each times of airplay with Arbitron listener data. The chart is being printed for comparison to the Hot R&B Singles chart, which uses playlists, rather than monitored airplay.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	1	8	IF I EVER FALL IN LOVE SWV (SISQO MIX) (RCA/BMG) ★ 2 weeks at No. 1
2	2	16	LOVE SHOULDA BROUGHT YOU . . . TONI BRAXTON (LAFACE/ARISTA)
3	3	13	TALK ABOUT YOUR FRIENDS TLC (LAFACE/ARISTA)
4	13	3	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON (ARISTA)
5	4	17	PEOPLE EVERYDAY ARRESTED DEVELOPMENT (CHRYSALIS)
6	8	16	REAL LOVE MARY J. BLIGE (UPTOWN/MCA)
7	12	12	RUMP SHAKER WRECK-N-EFFECT (MCA)
8	7	16	GAMES CHERRY BOOMER (ATLANTIC)
9	3	3	HERE WE GO AGAIN PORTRAIT (EPIC/CBS)
10	5	16	ALONE WITH YOU TEVIN CAMPBELL (QWEST/WB)
11	10	5	SLOW AND WET SHEDDA RANKINS JOHNNY GILL (EPIC)
12	16	42	END OF THE ROAD BOYZ II MEN (SM 1) (MOTOWN)
13	11	11	BABY I'M YOUR HEADACHE AFTER 7 (VIRGIN)
14	15	12	GOOD ENOUGH GERALD LEVERT (EASTWEST)
15	18	16	SLOW DANCE (HEY MR. D.J.) ALL-4-ONE (BLITZ/BLAST/JIVE)
16	14	16	WORK TO DO VANESSA WILLIAMS (WRING/MERCURY)
17	20	6	NO ORDINARY LOVE SADE (EPIC)
18	16	16	AIN'T NOBODY LIKE YOU ANITA BAKER (GIANT/REPRISE)
19	21	16	RIGHT NOW AL B. SURE! (WARNER BROS.)
20	22	12	MISUNDERSTOOD JOE (PENNYTON/JIVE)
21	25	10	LOVE MAD'TOMBA (COLUMBIA)
22	19	16	SHE'S PLAYING HARD TO GET HI-FIVE (JIVE)
23	23	12	I GOT A THANG 4 YA' CHEETY RIVE (MCA/MAM)
24	17	5	IN THE STILL OF THE NITE BOYZ II MEN (MOTOWN)
25	26	16	THERE U GO JOHNNY GILL (LAFACE/ARISTA)
26	27	3	LOVE'S TAKEN OVER SHANTE GOODMAN (MCA)
27	24	15	SWEET MOVEMENT TROOP (ATLANTIC)
28	30	5	RIGHT HERE SWV (RCA)
29	32	12	SOMEONE TO HOLD TYLI LORENZ (EPIC)
30	40	8	GANGSTA DR. DRE (DEATH ROW/INTERSCOPE)
31	40	5	HEY LOVE (CAN I HAVE A WORD) MC GEE (ALLSTARS)
32	33	8	ALL RIGHT NOW ARTS (JAMMY/MCA)
33	12	2	GIVE IT UP, TURN IT LOOSE EN VOGUE (ATCO/EASTWEST)
34	28	16	I'M STILL WAITING JODECI (UNI/MCA)
35	38	16	HUMPIN' AROUND BOBBY BROWN (MCA)
36	43	2	QUALITY TIME HEAVEN (JIVE)
37	29	20	I COULD USE A LITTLE LOVE . . . FREDDIE JACKSON (CAPITOL)

○ Tracks moving up the chart with airplay gains. © 1992, Billboard/BPI Communications.

R&B RADIO RECURRENT MONITOR

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	2	GIVE U MY HEART BABYFACE/T. BRAXTON (LAFACE/ARISTA)
2	2	5	I'VE BEEN SEARCHIN' SILHOUETTE (MCA)
3	3	5	KEEP ON WALKIN' CECE PENISTON (A&M)
4	4	4	BABY-BABY-BABY TLC (LAFACE/ARISTA)
5	7	3	YOU REMIND ME MARY J. BLIGE (UPTOWN/MCA)
6	—	1	I WANNA GET HOME JACK (GIANT/REPRISE)
7	6	8	COME & TALK TO ME JODY WATLEY (MCA)
8	8	2	MONEY CAN'T BUY YOU LOVE RALPH TRESVANT (PURSUIT/FIC/A&M)
9	10	8	MR. LOVERMAN BARBRA RANNS (EPIC)
10	9	18	MY LOVIN' (YOU'RE NEVER . . .) EN VOGUE (ATCO/EASTWEST)
11	7	8	THE BEST THINGS IN LIFE ARE FREE JANET/LUTHER/GLADYS (VIRGIN/MCA)
12	—	1	YOU CAN MAKE THE STORY RIGHT CHAKA KHAN (WARNER BROS.)
13	15	9	REMINISCE ARRESTED DEVELOPMENT (CHRYSALIS)
14	11	11	GIVING HIM SOMETHING HE . . . SADE (EPIC/CBS)
15	17	21	BABY HOLD ON TO ME JOHNNY GILL (MOTOWN)
16	21	7	I LOVE YOUR SMILE SHANICE (EMI)
17	13	13	HONEY LOVE R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
18	14	7	ONE MORE CHANCE MICHAEL JACKSON (EPIC)
19	12	14	SOMEDAY TEVIN CAMPBELL (QWEST/WB)
20	22	16	AIN'T 2 PROUD 2 BEG TLC (LAFACE/ARISTA)
21	20	21	DON'T BE AFRAID AARON HALL (GUY/MCA)
22	—	15	PLEASE DON'T GO BOYZ II MEN (MOTOWN)
23	23	17	SOMEBODY LOVES YOU BABY PATTI LABELLE (MCA)
24	19	21	BREAKIN' MY HEART (PRETTY BROWN EYES) GUY (MCA)
25	—	10	I'LL TAKE YOU THERE BLUE & CECIL WINANS (CAPITOL)

Recurrents are those titles that appeared on the Monitor for 20 weeks and have dropped below the top 20.

R&B SINGLES A-Z

TITLE (Publisher — Licensing Org.) Sheet Music Dist.

63 300 DISEASES (WHAT GOES AROUND) (Backtown, ASCAP)

21 AIN'T NOBODY LIKE YOU (Virgin, BMI/Bullfrog Music Factory, BMI) HL

82 ALL DAY, ALL NIGHT (MCA, ASCAP/Gaffen Again, BMI/Music Corp. Of America, BMI)

27 ALL I SEE (EMI, ASCAP/Music Across 110th Street, ASCAP/Nelsong Hub, ASCAP/Nelsong, ASCAP) WBM

35 ALL RIGHT NOW (Whole New Yardh, ASCAP/Soul One, ASCAP/Nasma, BMI/Cousins, BMI/Jamal Virgin, BMI/Designer Of Kenneth Karlin, BMI/Eubby Money, ASCAP)

72 ALONE WITH YOU (A. D. Sund./Willman, BMI/Tevin Campbell, BMI/Kipper Jones, BMI/Jones, BMI) HL

15 BABY I'M FOR REAL/NATURAL HIGH (Jobete, ASCAP/Stone Jabara, ASCAP/Jobete, BMI/Stone Jabara, BMI)

86 BACK TO THE HOTEL (Promote, BMI/Deep Groove, BMI/Vaugn, BMI)

3 BLOW YOUR MIND (Family Noble, BMI/Talus' Care Of Business, BMI/Sap, BMI/Talus, BMI) HL

30 CAN I TOUCH YOU (Three Boys From Newark, ASCAP)

40 CLEAN UP MAN (R-The Water, ASCAP)

74 CONFUSED (Waken, ASCAP/E. Kent, ASCAP/EMI-April, ASCAP/Across 110th Street, ASCAP)

47 CRAZY IN LOVE (EMI-April, BMI/Pen, ASCAP/Dreamworks, BMI/Trevon, BMI)

— DON'T WALK AWAY (Sondington, ASCAP/MCA, ASCAP/Teenie Dees, BMI)

— DO YOU (Ensign, BMI/Fred Hammond, BMI/Bryan Carrington, BMI/Grant Brinson, BMI/Ensign, BMI)

— DO YOU REMEMBER (Ensign, BMI/Fred Hammond, BMI/Bryan Carrington, BMI/Grant Brinson, BMI/Ensign, BMI)

— EVERYBODY KNOW BUT YOU (Ensign, BMI/Fred Hammond, BMI/Bryan Carrington, BMI/Grant Brinson, BMI/Ensign, BMI)

— EVERYTHING'S GONNA BE ALRIGHT (EMI-April, ASCAP/Across 110th Street, ASCAP/Luther M.C., ASCAP/Music Corp. Of America, BMI/Second Generation Bonny Tunes, BMI/Lady Of Rage, BMI/Flow Tech, BMI)

— FALLS (Can't Live Wit'out/Zomba, ASCAP/Shaheen Int'l, BMI)

— GAMES (Count Chocula/Tropes/Black Satin/Big Giant/Warner Tamerlane, BMI/WBM)

— GANGSTA (Nip Dig, ASCAP/N-The-Water, ASCAP)

68 GIMME WHATCHA GOT (8 Tons, ASCAP)

— GIVE IT UP, TURN IT LOOSE (Ensign, BMI/Zomba, BMI)

— GO AHEAD AND CRY (Tracy Chow, BMI/Weisden, BMI/Rumal, BMI/Cleveland's Own, BMI/Rate News, BMI)

49 GOODBYE MY LOVE (Pri, ASCAP/Let's Have Lunch, ASCAP/Nasma, BMI)

5 GOOD ENOUGH (Kear, BMI/Grandmil, BMI)

— GROOVIN' IN THE MORNING (Ensign, BMI/Willman, BMI/Mau, BMI/Virgin, ASCAP/Gamrosie, ASCAP/Pow Pow, ASCAP) WBM

34 HAPPY DAYS (E.A./ASCAP/MD, ASCAP/Large Gent, ASCAP/Nasia, ASCAP)

91 HEAD DANGER (Partisan, ASCAP)

— HELL OF A SITUATION (Sweet Gold, BMI/April Joy, BMI)

— HEY LOVE (Can I Have A Word) (Sound Asylum, ASCAP/Totally Mental, ASCAP)

— HOLD ME AGAIN (Where Are Dreams, BMI/Cool Ice, ASCAP/Ice Cold Music, BMI/Jobete, BMI/Jobete, ASCAP/Black Bull, ASCAP/Def Fats, BMI/OPP/VG HEY LOVE (Can I Have A Word) (Sound Asylum, ASCAP/Jobete, ASCAP/Black Bull, ASCAP) CPP

— I COULD USE A LITTLE LOVE (Talk About It) (Jobete, ASCAP/Heritage Hill, ASCAP/Zomba, ASCAP/In Sho, BMI/Zomba, BMI)

36 I'D DIE WITHOUT YOU (from BOOMERANG) (MCA, ASCAP) HL

26 I DON'T WIND (Down Low, BMI/Donna Rovene Inc, BMI)

— IF I EVER FALL IN LOVE (Genuine Alley, BMI)

— I GOT A MAN (Pri, ASCAP/Nasma, BMI)

— I GOT A THANG 4 YA' (New Perspective, ASCAP)

— I'M CALLING YOU (TO HELL-O-WEAR) (Chrysalis, ASCAP/Black, ASCAP/Chrysalis, ASCAP/Fat-Boy, ASCAP)

— I'M GONNA BE YOUR LOVER (TONIGHT) (Zomba, BMI)

100 I MISSED THE BUS (So So Def, ASCAP/Forgot, BMI/Sweet Pluss, BMI/Sony Tree, ASCAP) WBM

— I'M OVERJOYED (Genuine I/J, ASCAP/Luther Vandross, BMI/Marcy Levy, BMI/Zomba, BMI)

84 I'M STILL WAITING (EMI-April, ASCAP/Across 110th Street, ASCAP/Jobete, ASCAP) HL/WBM

— INSIDE THAT I CRIED (Urban Tracks, BMI/Mainlett, BMI/Zomba, BMI)

42 IN THE STILL OF THE NITE (I'LL REMEMBER) (Limi, BMI)

75 IT HURTS ME (WB, ASCAP/Keith Sweat, ASCAP/E.A., ASCAP/Tunes, ASCAP/Jobete, ASCAP/Zomba, BMI)

96 IT'S ALRIGHT (FROM SOUTH CENTRAL) (Def Jam, BMI/Screw Box, BMI/Fat Nut, BMI)

— IT'S A MAN'S, MANS WORLD (Dimitri (Zomba, BMI/Dynatone, BMI/Unichappell, BMI)

— I'VE BEEN LOVING YOU TOO LONG (Lovely, ASCAP/Warner Chappell, ASCAP/Mom & God, ASCAP) I WANT YOU (Jobete, ASCAP/Stone Jabara, ASCAP/E.A., MD, ASCAP/Stone Jabara, ASCAP)

— I WANT (Al Kasma, BMI/Gamble-Huff, BMI/Mr. Bert, ASCAP/Mr. Bert, ASCAP)

— I WILL ALWAYS LOVE YOU (From THE BODYGUARD) (Velvet Apple, BMI)

62 LADY (Soul Genius/Bruce Sanders/Bruce, BMI)

— LET IT BE ME (EMI-April, ASCAP/Blue Sky, ASCAP/Paxtyron Int'l, ASCAP)

— LET'S GET BUSY (Sweet Pluss, BMI/Sony Tree, ASCAP) LOST IN THE STORM (Addie, BMI/Gottaswellbeme, BMI/Tremaine, BMI/Addie, BMI/Gottaswellbeme, BMI)

— LOVE OF MY LIFE (Aaniko, BMI/JRS, BMI)

— LOVE SHOULDA BROUGHT YOU HOME (From BOOMERANG) (Sola Sonet, BMI/Near, BMI/Ensign, BMI/Zomba, BMI)

— LOVE'S TAKEN OVER (Evil Blackmond, BMI/Charts' Love, BMI/Zomba, BMI)

— MAKE LOVE 2 ME (Pri, BMI/Scottsville, BMI/Walter Simmons, BMI)

76 M.N.D.B.F.F. (MY MAMA DIDN'T RAISE NO FOOL) (Me/The Kid, BMI)

— MY NAME IS PRINCE (WPL/WB, ASCAP) WBM

— NATALIE (A.K.A. BABY GIRL) (EMI-April, ASCAP/Willman, ASCAP)

— NEW STYLE (Naked, ASCAP)

71 NICE 'N' SLEAZY (Pri, BMI/Scottsville, BMI/Nasma, BMI)

Partyforce, BMI/Int, BMI/EMI Virgin, ASCAP/EMI-April, ASCAP/Big V, BMI)

— NO RHYME, NO REASON (Mycenas, ASCAP)

— ONE LAST PLEASURE (Rockhaven, BMI/Rockhaven Development, BMI) WBM

— PERSONALITY (Jobete, ASCAP/GYZ, ASCAP/Big, ASCAP/Notnowcats, ASCAP) WBM

— PICK IT UP (Zig-Zag, BMI/Yo/Yoblish Sobs, BMI/Pac Jam, BMI) WBM

79 PUSH (Warner Tam, BMI/LA Sonz, BMI)

36 QUALITY TIME (Windsong, BMI/U Kaly, BMI)

— RIGHT HERE (Pri, BMI/Scottsville, BMI) HL/WBM

— RIGHT NOW (Second Generation Bonny Tunes, BMI) HL

— REMINISCE (Jobete, ASCAP/Stone Jabara, ASCAP/Mom, Baby & Cayenne, ASCAP)

— REPROGRAMMING (Spectrum One, BMI)

— REVOLUTION (EMI Blackwood, BMI/Arrested Development, BMI)

— RIGHT HERE (Sam Jams, BMI)

— RIGHT NOW (Jobete, ASCAP/Stone Jabara, ASCAP/E.A., ASCAP/Across 110th Street, ASCAP) HL/WBM

— RUMP SHAKER (EMI-April, ASCAP/D. Wynn, ASCAP/Zomba, ASCAP/Abdur Rahman, ASCAP) WBM

— SAVE YOUR SEX FOR ME (Gratitude Sky, Water & Big/WB/U.N./Christopher's Rainy Dean/EMI-April, ASCAP)

44 SAVING FOREVER FOR YOU (Boskongo, ASCAP) WBM

— SHE'S PLAYING HARD TO GET (Zomba, ASCAP/EMI, ASCAP) HL

5 SLOW AND SEXY (Hyte Tyme, ASCAP/Sony Songs, BMI/Zomba, ASCAP/Hard Knock, ASCAP/Songs Of

Peterbrown, BMI/Int, BMI/EMI Virgin, ASCAP/EMI-April, ASCAP/Big V, BMI)

82 SLOW DANCE (HEY MR. DJ) (Weisden, BMI/Kelly, BMI/Rumal, BMI/Cleveland's Own, BMI/Rate News, BMI)

64 SO ALONE (Tracy Chow, BMI/Rumal, BMI/Weisden, BMI)

— SOMEBODY LOVES YOU BABY (Sony Songs, BMI/WB, ASCAP/Wolfmoses, ASCAP) WBM

42 SOMETIMES (Ensign, BMI/Mau, BMI/Fred Hammond, BMI/Bryan Carrington, BMI/Grant Brinson, BMI/Ensign, BMI)

55 SO WHAT (Awesta Sands, ASCAP)

— STEPPIN' (Nasty Beat, BMI/Big A Capone, ASCAP/Smooth Flavor, ASCAP/Pete Rock, ASCAP)

30 SWEET MOVEMENT (Jobete, ASCAP/Stone Jabara, ASCAP/E.A., ASCAP/Across 110th Street, ASCAP) HL/WBM

— TELL ME (Sweet Pluss, BMI/Sony Tree, ASCAP)

— THE BEST THINGS IN LIFE ARE FREE (Gratitude Sky, Water & Big/WB/U.N./Christopher's Rainy Dean/EMI-April, ASCAP)

— THE GAME (Ensign, BMI/Fred Hammond, BMI/Bryan Carrington, BMI/Grant Brinson, BMI/Ensign, BMI)

— THE GREATEST LOVE OF ALL (Gold Forever, BMI/Chrysalis, ASCAP/Fat-Boy, ASCAP)

— THE LOVE WE MAKE (Ensign, BMI/Fred Hammond, BMI/Bryan Carrington, BMI/Grant Brinson, BMI/Ensign, BMI)

— THERE U GO (Jobete, ASCAP/Stone Jabara, ASCAP/E.A., ASCAP/Across 110th Street, ASCAP) HL/WBM

— THINKIN' BOUT YOU (Tracy Chow, BMI/Weisden, BMI/Rumal, BMI/Cleveland's Own, BMI/Rate News, BMI)

— TIMES CHANGED (Jobete, ASCAP/Stone Jabara, ASCAP/E.A., ASCAP/Across 110th Street, ASCAP) HL/WBM

— TRIPPIN' OUT (Prince Manny, BMI/Zomba, BMI)

— TRYIN' TO GET THE FEELING AGAIN (From THE BODYGUARD) (Velvet Apple, BMI)

— WHAT ABOUT YOUR FRIENDS (Jobete, ASCAP/Stone Jabara, ASCAP/E.A., ASCAP/Across 110th Street, ASCAP) HL/WBM

— WHAT'S THE 411? (Sony Songs, BMI/Zomba, ASCAP/Hard Knock, ASCAP/Songs Of Peterbrown, BMI/Int, BMI/EMI Virgin, ASCAP/EMI-April, ASCAP/Big V, BMI)

— WHEN I'M GOOD AND READY (Sly Boy, BMI/Mau, BMI/Fred Hammond, BMI/Bryan Carrington, BMI/Grant Brinson, BMI/Ensign, BMI)

— WHERE DO WE GO (Pleasure, ASCAP)

— WHOLE NEW WORLD (ALADDIN'S THEME) (Wonderland, BMI/Walt Disney, ASCAP)

— WHO'S THAT GIRL (Jobete, ASCAP) WBM

— WICKED (Angela Bofill, BMI/Sony Tree, ASCAP/Music Corp. Of America, BMI)

— WORK TO DO (Donna Rose, ASCAP/EMI-April, ASCAP/Bovina, ASCAP)

○ Singles with increasing sales. © 1992, Billboard/BPI Communications and Sound/Scan, Inc.

R&B Singles Sales™

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. The chart is being printed for comparison to the Hot R&B Singles Chart, which uses ranked reports of best-selling singles, rather than the unit counts used on this chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	1	11	RUMP SHAKER WRECK-N-EFFECT (MCA) 6 weeks at No. 1
2	2	7	IF I EVER FALL IN LOVE SWV (SISQO MIX) (RCA/BMG)
3	3	5	I WANNA LOVE YOU JADE (GIANT/REPRISE/WARNER BROS.)
4	43	3	THINKIN' THAT I LOVED CECE PENISTON (A&M)
5	42	2	EVERYTHING'S GONNA BE ALRIGHT FAITH N MC (UPTOWN/MCA)
6	44	16	SHE'S PLAYING HARD TO GET HI-FIVE (JIVE)
7	45	5	DAZZY DUKES DAZZY DUKES (MAM)
8	25	63	I WANT TO LOVE YOU DOWN BLACKSTREET (RISE/INTERSCOPE)
9	38	10	I MISSED THE BUS SO SO DEF BASS (RUFHOUSE/COLUMBIA)
10	47	62	ALL I SEE VANESSA WILLIAMS (UPTOWN/MCA)
11	48	53	LOVE'S TAKEN OVER CHANTE MOORE (SOLAR/MCA)
12	53	88	GOODBYE SWV (RCA)
13	46	42	SOMEBODY LOVES YOU BABY SIR MIX-A-LOT (DEF AMERICAN/REPRISE)
14	51	7	FREE DEE TEAM (LUKE)
15	68	16	LOST IN THE STORM WHISPERS (SOLAR/EASTWEST/EKTRA)
16	53	69	MAKE LOVE 2 ME K-CI & JOJO (MCA/JAM'L/TYLO)
17	54	2	GROOVIN' IN THE MIDNIGHT JANET (A&M/VIRGIN/MCA/VIRGIN)
18	65	13	BABY-BABY-BABY TLC (LAFACE/ARISTA)
19	67	67	HEY LOVE (CAN I HAVE A WORD) MC GEE (ALLSTARS)
20	57	38	TRIPPIN' OUT PRINCE MANNY, DEE (COLUMBIA)
21	58	36	GROOVIN' THAT SWEAT EN VOGUE (ATCO/EASTWEST/AG)
22	59	16	GANGSTA DR. DRE (DEATH ROW/INTERSCOPE)
23	63	16	THEY WANT EFX EFX (RUFHOUSE/ATCO/EASTWEST/AG)
24	49	4	YEAH, YEAH, YEAH! TEVIN CAMPBELL (QWEST/WB)
25	63	16	EX GIRL TO THE NEXT GIRL NEW EDITION (MCA/BIVOUAC/SOLAR/EKTRA)
26	61	15	WHERE THEY AT DJ QUIK (PROFILE)
27	55	11	HOT SEX TOO SHORT (JIVE/CHAOS/COLUMBIA)
28	61	15	SLOW YOUR MIND COMMON (ALL/CHAOS/COLUMBIA)
29	64	7	HUMPIN' AROUND BOBBY BROWN (MCA)
30	66	16	I'M STILL WAITING JODECI (UPTOWN/MCA)
31	50	28	360 DEGREE (WHAT GOES . . .) DRAKE PUBLICITY/A
32	41	5	SAVING FOREVER FOR YOU BOSKONGO (ATLANTIC/WB)
33	30	16	ALONE WITH YOU TEVIN CAMPBELL (QWEST/WB)
34	33	7	MY NAME IS PRINCE PRINCE (WPL/WB)
35	29	8	FOREVER LOVE ANITA BAKER (GIANT/REPRISE/WB)
36	60	5	PUNKS JUMP UP TO GET . . . SNOOP DOGGY DOGG (DEATH ROW/INTERSCOPE)
37	35	16	AIN'T NOBODY LIKE YOU ANITA BAKER (GIANT/REPRISE/WB)
38	52	17	I'LL TAKE YOU THERE MC SHAN DOT (MM/CHAOS/COLUMBIA)

Billboard® HOT R&B SINGLES™

FOR WEEK ENDING NOV. 28, 1992

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND ONE-STOP SALES REPORTS AND RADIO PLAYLISTS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL
				★★★ NO. 1 ★★★	
1	4	6	14	**I GOT A THANG 4 YA!** (1 week at No. 1) L.ALEXANDER,PROF.,T. (L.ALEXANDER,T. TOLBERT)	◆ LO-KEY? (C) (T) PERSPECTIVE 0008/A&M
2	7	9	8	**LOVE SHOULDA BROUGHT YOU HOME (FROM "BOOMERANG")** L.A. REID,BABYFACE,D.SIMMONS (B.WATSON,BABYFACE,D.SIMMONS)	◆ TONI BRAXTON (C) LAFACE 2 4035/ARISTA
3	8	12	7	**IF I EVER FALL IN LOVE** C.MARTIN (C.MARTIN)	◆ SHAI (C) (M) (T) (X) GASOLINE ALLEY 54518/MCA
4	5	7	10	**RUMP SHAKER ▲** T.RILEY,D.WYNN,A.DAVIDSON,M.RILEY,T.FYFFE (DAVIDSON,WYNN,RILEY,RILEY,HOLLINS)	◆ WRECKX-N-EFFECT (C) (M) (T) (V) MCA 54388
5	9	11	8	**SLOW AND SEXY** J.JAM,T.LEWIS,G.DILLON (HARRIS III,LEWIS,GORDON,DILLON,DUNBAR,TUCKER,LAW)	◆ SHABBA RANKS (FEATURING JOHNNY GILL) (C) (M) (T) (X) EPIC 74741
6	1	2	13	**GAMES** C.BOOKER (C.BOOKER,G.LEVERT,C.J.ANTHONY)	◆ CHUCKII BOOKER (C) ATLANTIC B7448
7	2	3	11	**WHAT ABOUT YOUR FRIENDS ●** O.AUSTIN (O.AUSTIN,L.LOPES)	◆ TLC (C) (M) (T) (X) LAFACE 2-4025/ARISTA
8	3	4	12	**WORK TO DO** DR.JAM,G.BROWN,PHASE 5,V.WILLIAMS (O.K.ISLEY,R.ISLEY,R.ISLEY)	◆ VANESSA WILLIAMS (C) (T) (V) (X) WING 863 540/MERCURY
9	14	16	7	**GOOD ENOUGH** L.A.REID,BABYFACE,D.SIMMONS (BABYFACE,L.A.REID,D.SIMMONS)	◆ BOBBY BROWN (C) (M) (T) (V) (X) MCA 54517
10	12	13	9	**FLEX** C.DILLON (E.BROWN,C.DILLON,B.THOMPSON)	◆ MAO COBRA (C) (D) (M) (T) COLUMBIA 74373
11	13	14	10	**LOVE'S TAKEN OVER** S.LAW (PATCHES,C.MCKEE,S.LAW)	◆ CHANTE MOORE (C) (M) (T) SILAS 54321/MCA
12	15	19	9	**HERE WE GO AGAIN!** PORTRAIT (M.SAULSBURY,E.KIRKLAND,P.JOHNSON,S.WONDER,S.GREEN)	◆ PORTRAIT (C) (T) CAPITOL 44865
13	16	17	10	**RIGHT HERE** B.MORGAN (B.MORGAN)	◆ SWV (C) (T) RCA 62355
14	17	24	6	**NO ORDINARY LOVE** SADE (ADU,M.MAN)	◆ SADE (C) (D) (V) EPIC 74734
15	18	28	6	**BABY I'M FOR REAL/NATURAL HIGH** O.SIMMONS,KAYO (M.GAYE,A.GAYE,C.MCCORMICK)	◆ AFTER 7 (C) VIRGIN 12623
16	11	10	12	**INSIDE THAT I CRIED** S.LINDSEY (R.K.JACKSON,M.BYRD,O.D'AGNOLO)	◆ CECE PENISTON (C) A&M 0059
17	19	27	10	**I'M OVERJOYED** Z.HARMON,C.TROY (W.HARMON,C.TROY)	◆ NONA GAYE (C) THIRD STONE 98486/ATLANTIC
18	38	58	3	**I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD")** D.FOSTER (D.PARTON)	◆ WHITNEY HOUSTON (C) (D) ARISTA 1-2490
19	6	5	12	**SOMEONE TO HOLD** W.AFANASIEFF,M.CAREY (M.CAREY,W.AFANASIEFF,T.LORENZ)	◆ TREY LORENZ (C) (D) (V) EPIC 74482
20	22	32	8	**I DON'T MIND** DOWN LOW PRODUCTIONS (O.GUPPY,L.DRAKEFORD)	◆ BIG BUB (C) (M) (T) ATCO EASTWEST 98482
21	10	1	15	**AIN'T NOBODY LIKE YOU** L.HUMES (L.HUMES)	◆ MIKI HOWARD (C) GIANT 18849/REPRISE
				★★★ POWER PICK/SALES ★★★	
22	28	34	6	**MAKE LOVE 2 ME** F.SCOTT,J.JEFFERSON (F.SCOTT)	◆ LORENZO (C) ALPHA INTERNATIONAL 787 001/PLG
23	32	37	6	**HEY LOVE (CAN I HAVE A WORD)** MR.LEE,W.WILLIAMS (E.HAGGARD,W.WILLIAMS,S.WONDER,C.PAUL,M.BROADNAX)	◆ MR. LEE FEATURING R. KELLY (C) JIVE 42017
24	30	35	8	**NO RHYME, NO REASON** G.DUKE (G.DUKE)	GEORGE DUKE (C) WARNER BROS. 18756
25	31	36	7	**WHERE DO WE GO** V.HOLLAND (V.HOLLAND,G.DRUMMOND)	◆ SIMPLE PLEASURE (C) (T) (X) REPRISE 18784
26	29	31	7	**GROOVIN' IN THE MIDNIGHT** DUNBAR,BENNETT,TUCKER,MORALES,PRIEST (MORALES,ELLIOTT,TUCKER,BENNETT)	◆ MAXI PRIEST (C) (T) (V) (X) VIRGIN 12617
27	35	38	5	**ALL I SEE** D.SWING (D.SWING,C.WILLIAMS)	CHRISTOPHER WILLIAMS (C) (T) UPTOWN 54508/MCA
28	40	40	6	**HELL OF A SITUATION** S.SHEPPARD,J.VARNER (S.SHEPPARD,J.VARNER)	GERALO ALSTON (C) MOTOWN 2181
29	45	54	3	**GANGSTA** DR.FREEZE (DR.FREEZE)	BELL BIV DEVOE (C) (V) MCA 54555
30	39	39	6	**CAN I TOUCH YOU** V.HERBERT,K.GRIFFIN (V.HERBERT,K.GRIFFIN)	◆ FREDDIE JACKSON (C) CAPITOL 44882
31	20	23	9	**I WANT TO LOVE YOU DOWN** K.SWEAT,A.STEWART (K.SWEAT,A.STEWART)	◆ KEITH SWEAT (C) ELEKTRA 64694
32	43	52	4	**ALL DAY, ALL NIGHT** V.BENFORD (V.BENFORD,R.SPEARMAN)	STEPHANIE MILLS (C) (T) MCA 54474
33	42	47	6	**BLOW YOUR MIND** E.SERMON (R.NOBLE,R.CALHOUN,R.TROUTMAN,L.TROUTMAN)	◆ REMAN (M) (T) RAL/CHAOS 74424*/COLUMBIA
				★★★ POWER PICK/AIRPLAY ★★★	
34	46	51	4	**HAPPY DAYS** K.SWEAT,A.STEWART (K.SWEAT,A.STEWART)	◆ SILK (C) KEIA 64701/ELEKTRA
35	48	57	4	**ALL RIGHT NOW** SOULSHOCK,CUTFATHER,KARLIN,MCKINNEY (MCKINNEY,CUTFATHER,SOULSHOCK,KARLIN,PENNY)	◆ PATTI LABELLE (C) (T) MCA 54513
36	52	59	3	**QUALITY TIME** R.KELLY (R.KELLY)	◆ HI-FIVE (C) JIVE 42109
37	50	55	5	**TRUST IN ME** A.BOLTON,M.KEMBER,J.GILL (M.KEMBER)	◆ AZ-1 (C) (T) (X) SCOTTI BROS. 75351
38	24	18	16	**PEOPLE EVERYDAY ●** SPEECH (SPEECH)	◆ ARRESTED DEVELOPMENT (C) (T) (V) CHRYSALIS 50397/ERG
39	21	8	14	**SWEET NOVEMBER** S.RUSSELL (BABYFACE)	◆ TROOP (C) ATLANTIC B7445
40	41	43	9	**PICK IT UP** P.WATLER,V.WATLER (P.WATLER,V.WATLER)	◆ HOME TEAM (C) (M) (T) LUKE 454
41	23	15	15	**RIGHT NOW** AL B SURE!,K.WEST (AL B SURE!,K.WEST)	◆ AL B. SURE! (C) (T) (X) WARNER BROS. 18819
				★★★ HOT SHOT DEBUT ★★★	
42	NEW ▶		1	**IN THE STILL OF THE NITE (I'LL REMEMBER)** BOYZ II MEN (F.PARRIS)	BOYZ II MEN (C) (V) MOTOWN 2193
43	61	82	3	**REMINISCE** O.HALL (K.GREENE,O.HALL)	◆ MARY J. BLIGE (C) (M) (T) UPTOWN 54526/MCA
44	49	50	6	**SAVING FOREVER FOR YOU** O.FOSTER (O.WARREN)	◆ SHANICE (C) GIANT 18719/REPRISE
45	72	84	3	**DON'T WALK AWAY** V.BENFORD (V.BENFORD,R.SPEARMAN)	◆ JADE (M) (T) GIANT 18687*/REPRISE
46	56	61	4	**GO AHEAD AND CRY** G.LEVERT,E.NICHOLAS (G.LEVERT,E.NICHOLAS,J.LITTLE,IR)	◆ RUDE BOYS (C) ATLANTIC B7419
47	58	71	3	**CONFUSED** AL B.SURE!,K.WEST (K.WEST,AL B.SURE!)	◆ TEVIN CAMPBELL (C) QWEST 1872 L/WARNER BROS.
48	51	56	7	**CLEAN UP MAN** WILLIE D,CRAZY C,BIDO,ROLAND GOLDFINGER (WILLIE D)	◆ WILLIE D (M) (T) RAP-A-LOT 53806*/PRIORITY
49	47	46	7	**GOODBYE MY LOVE** G.BROWN,PHASE 5,B.MCKNIGHT (B.BARNES,B.MCKNIGHT)	◆ BRIAN MCKNIGHT (C) MERCURY 864 492
50	25	21	12	**I'D DIE WITHOUT YOU (FROM "BOOMERANG") ●** P.M.DAWN (A.CORDES)	◆ P.M. DAWN (C) (M) (T) (X) GEE STREET/LAFACE 2-4034/ARISTA
51	37	29	17	**REAL LOVE ●** M.C.ROONEY,M.MORALES (M.C.ROONEY,M.MORALES)	◆ MARY J. BLIGE (C) (M) (T) (V) (X) UPTOWN 54455/MCA
52	34	22	13	**'TIL YOU COME BACK TO ME** G.DUKE (K.WHITE,S.HARVEY,V.DAVIS)	◆ RACHELLE FERRELL (C) MANHATTAN 44852/CAPITOL
53	27	20	11	**LIFT YOUR HEAD AND SMILE** D.HALL (D.HALL)	◆ SPECIAL GENERATION (C) (T) (X) BUST IT 71249
54	36	33	8	**HERE IT COMES** WOLF EPIC (MC SERCH,B.MAZUR)	◆ MC SERCH (C) (M) (T) DEF JAM 74414/CHAOS
55	59	64	4	**SO WHAT!** KIRK,JIMMY (JIMMY,KIRK II CLOSE)	◆ II CLOSE (C) TABU 7700/A&M
56	55	53	7	**IT'S ALRIGHT (FROM "SOUTH CENTRAL")** K.,T.,B.,& H.ABDULSAMAD (K.,& T.ABDULSAMAD,F.FENNON,J.WOLFE)	◆ CLASSIC EXAMPLE (C) HOLLYWOOD BASIC 64690
57	26	25	8	**MY NAME IS PRINCE** PRINCE & THE N.P.G. (PRINCE,TONY M.)	◆ PRINCE AND THE NEW POWER GENERATION (C) (D) (M) (T) (V) (X) PAISLEY PARK 18707/WARNER BROS.
58	NEW ▶		1	**GIVE IT UP, TURN IT LOOSE** T.MCELROY,D.FOSTER (T.MCELROY,D.FOSTER)	EN VOGUE (C) (M) (T) (X) ATCO EASTWEST 98455
59	64	75	4	**LET IT BE ME (SAY YOU LOVE ME)** R.WIGGINS (N.LANGLEY)	◆ SHOMARI (C) MERCURY 864 458
60	63	70	5	**EVERYBODY KNEW BUT ME** V.BELL (V.BELL,W.BRIGHT)	ALYSON WILLIAMS (C) OBR 74493/COLUMBIA
61	65	68	6	**STRAIGHTEN IT OUT** DJ PETE (P.PHILLIPS,C.PENN)	◆ PETE ROCK & C.L. SMOOTH (C) (T) ELEKTRA 64711
62	53	42	19	**SLOW DANCE (HEY MR. DJ)** R.KELLY (R.KELLY,T.BLATCHER,M.JEFFERSON)	◆ R. KELLY & PUBLIC ANNOUNCEMENT (C) JIVE 42092
63	44	30	11	**360 DEGREES (WHAT GOES AROUND)** GRAND PUBA MAXWELL (M.DIXON)	◆ GRAND PUBA (C) (M) (T) ELEKTRA 64708
64	74	—	2	**SO ALONE** G.LEVERT,E.NICHOLAS (G.LEVERT,E.NICHOLAS,J.LITTLE,E.BANKS)	◆ MEN AT LARGE (C) ATCO EASTWEST 98459
65	77	—	2	**WICKED** TORCHA CHAMBA,ICE CUBE (ICE CUBE,O.JAGUAR,TORCHA CHAMBA)	◆ ICE CUBE (M) (T) (X) PRIORITY 53813*
66	33	26	12	**TRIPPIN OUT** M.MORALES,M.C.ROONEY (O.JOHNSON,M.MORALES,M.C.ROONEY)	◆ PRINCE MARKIE DEE AND THE SOUL CONVENTION (C) (M) (T) COLUMBIA 74379
67	76	—	2	**SAVE YOUR SEX FOR ME** N.M.WALDEN (N.M.WALDEN,H.HEWETT,N.PEEPLES,M.MANI,S.DAKOTA)	◆ HOWARD HEWETT (C) ELEKTRA 64678
68	67	73	5	**IT'S A MAN'S, MAN'S, MAN'S WORLD** P.BUNETTA,R.CHUDACOFF (J.BROWN,B.NEWSOME)	COUNTESS VAUGHN (C) CHARISMA 12609/VIRGIN
69	71	79	3	**I'M CALLING YOU (DO-PO-LIDDLE-LO-LE-YEAH!)** T.TAYLOR,C.FARRAR (T.TAYLOR,C.FARRAR,C.THOMAS)	◆ OSCAR (C) EPIC 74732
70	82	—	2	**A WHOLE NEW WORLD (ALADDIN'S THEME)** W.AFANASIEFF (A.MENKEN,T.RICE)	◆ PEABO BRYSON & REGINA BELLE (C) (D) (T) COLUMBIA 74751
71	70	74	4	**NICE 'N' SLEAZY** FULL FORCE (FULL FORCE)	◆ FULL FORCE (C) (T) CAPITOL 44883
72	60	41	16	**ALONE WITH YOU** AL B.SURE!,K.WEST (AL B.SURE!,K.WEST)	◆ TEVIN CAMPBELL (C) QWEST 18874/WARNER BROS.
73	57	49	20	**END OF THE ROAD (FROM "BOOMERANG")▲** BABYFACE,L.A.REID,D.SIMMONS (BABYFACE,D.SIMMONS,L.A.REID)	◆ BOYZ II MEN (C) (V) BIV 10 2178/MOTOWN
74	85	96	3	**M.M.D.R.N.F. (MY MAMA DIDN'T RAISE NO FOOL)** HAMI (HAMI)	◆ VOICES (C) (D) 200 14073
75	81	—	2	**IT HURTS ME** K.SWEAT,B.WOOTEN (K.SWEAT,B.WOOTEN)	◆ JACCI MCGHEE (C) MCA 54528
76	83	—	2	**I GOT A MAN** S.THOMAS (POSITIVE K)	◆ POSITIVE K (C) (T) ISLAND 864 305/PLG
77	68	72	4	**I'M GONNA BE YOUR LOVER (TONIGHT)** T.ALLEN (T.ALLEN,R.DAVIS)	MELI'SA MORGAN (C) PENDULUM 64686/ELEKTRA
78	NEW ▶		1	**PUSH** D.BRAMBLE (DAVIS,AVERY R,HARVEY)	◆ TISHA (C) CAPITOL 44850
79	66	62	5	**I WANT** M.MILLER (D.BOWDEN,J.DEMPSEY,J.MCKINNEY)	CHAKA KHAN (C) WARNER BROS. 18699
80	54	45	10	**LOST IN THE STORM** CHUBB ROCK,TRAKMASTERZ (R.SIMPSON,TRAKMASTERZ,P.ADAMS,T.GONZALEZ)	◆ CHUBB ROCK (C) (T) SELECT 64716/ELEKTRA
81	84	—	2	**EVERYTHING'S GONNA BE ALRIGHT** M.MORALES,M.ROONEY (FATHER,M.C.,M.MORALES,M.ROONEY,D.JOHNSON)	◆ FATHER M.C. (C) (M) (T) (V) (X) UPTOWN 54523/MCA
82	78	83	4	**SOMETHING SPECIAL** L.F.SIVERS,II,J.GAMBOA (I.GAMBOA,R.A.GOINS SR.)	◆ DOUBLE ACTION THEATRE (C) POLYDOR 863 690/PLG
83	88	94	3	**NEW STYLEE** R.JONES (CEMO,KEITH R.JONES)	◆ THE BROTHER/HOOD NATION (M) (T) (X) AMHERST 141*
84	75	65	18	**I'M STILL WAITING** O.SWING,AL B.SURE! (O.SWING)	◆ JOOECI (C) (M) (T) (V) (X) UPTOWN 54451/MCA
85	92	—	2	**LOVE OF MY LIFE** P.MOSBEY (R.MCNEAL,D.SMITH,L.WALKER,J.ALLEN)	◆ JUS' CAUZE (C) (T) SAVAGE 50027
86	73	60	18	**BACK TO THE HOTEL ●** JOHNNY Z. (J.ZIMINO,T.TRUJILLO,T.LYON)	◆ N2OEEP (C) (T) PROFILE 5367
87	89	—	2	**DEM NO WORRY WE** W.MARAGH,R.LIVINGSTON,A.HARPAUL (W.MARAGH,HEAVY D.)	◆ SUPER CAT (C) (M) (T) (X) COLUMBIA 74720
88	NEW ▶		1	**NATALIE** AL B.SURE!,K.WEST (AL B.SURE!,K.WEST)	◆ AL B. SURE! (C) (M) (T) (X) WARNER BROS. 18696
89	94	—	2	**PERSONALITY** THE HITMAKERS (T.GETER,N.VALASQUEZ,J.JONES,THE HITMAKERS)	NESTO VELASQUEZ (C) (T) (V) UPTOWN 54506/MCA
90	62	48	7	**WHO'S LOVIN' YOU** R.MARGOULEFF,B.BILES (W.ROBINSON)	◆ THE JACKSON 5 (C) MOTOWN 2182
91	NEW ▶		1	**HEAD BANGER** E.SERMON,P.SMITH (E.SERMON,P.SMITH)	◆ EPMD (C) (T) (X) RAL/CHAOS 74700/COLUMBIA
92	97	—	2	**LADY** D.GAINES,B.SAUNDERS (D.GAINES,B.SAUNDERS)	◆ BRUCE SAUNDERS (C) RCA 62408
93	91	90	30	**I'VE BEEN SEARCHIN' (NOBODY LIKE YOU)** B.BELLE (G.JONES,B.BELLE)	GLENN JONES (C) ATLANTIC B7505
94	NEW ▶		1	**REVOLUTION** SPEECH (ARRESTED DEVELOPMENT)	ARRESTED DEVELOPMENT (M) (T) CHRYSALIS 24812*/ERG
95	96	89	4	**REPOSSESSED LOVE** SPECTRUM ONE (W.BAILEY,SPECTRUM ONE)	◆ WARREN BAILEY (C) SCOTT 92131/ICHIBAN
96	87	80	11	**EVER SO CLEAR** J.BIDO,J.SMITH (R.SHAW,M.BURNETTE)	◆ BUSHWICK BILL (M) RAP A-LOT 53807*/PRIORITY
97	95	86	19	**I COULD USE A LITTLE LOVE (RIGHT NOW)** B.J.EASTMOND (B.J.EASTMOND,J.SKINNER)	◆ FREDDIE JACKSON (C) CAPITOL 44855
98	79	63	18	**SHE'S PLAYING HARD TO GET** T.ALLEN (T.ALLEN,W.WALTON)	◆ HI-FIVE (C) (T) JIVE 42067
99	80	77	5	**GIMME WHATCHA GOT** B.BELLE (B.BELLE)	◆ MORRIS DAY (C) REPRISE 18702
100	69	44	10	**I MISSED THE BUS** J.DUPRI,J.NICOLO,P.NICOLO,A.KRAVITZ (J.DUPRI,J.ELLIOTT,A.FERGUSON)	◆ KRIS KROSS (C) (T) RUFFHOUSE 74498/COLUMBIA

Records with the greatest airplay and sales gains this week. ◆Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single, regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1992, Billboard/BPI Communications

Prod/Writer Dr. Freeze Warms To New Views

Growth Reflected On BBD Single, Own Solo Set

■ BY HAVELOCK NELSON

NEW YORK—With "Gangsta," the new single by Bell Biv DeVoe (MCA), 26-year-old producer/writer Dr. Freeze shows how much he has matured since sculpting "Poison" for the New Edition spinoff in 1990. While that first BBD track threw some disrespect toward women, the new song does more than view gals with sexist contempt. Freeze says, "I wanted to give females props now."

Having observed the street games and sexual politics of urban America, Freeze created "Gangsta" (a ghetto cruising song that weaves a tale about a "pretty in pink" who "carries a gun just for fun"). "I wanted to make people scared of the girls now for a change," he says. "And," he adds, "I got tired of people askin' me, 'Why you dissin' women?'" Another new Freeze-produced BBD song (from its soon-to-be-released second album "Hootie Mack") is "Boot Sneaker," which features old-school rapping.

Freeze created tracks for Color Me Badd ("I Wanna Sex You Up"), Today ("I Got The Feeling"), Good 2 Go ("Go With The Flow," "We Thinkin He's All That"), and Another Bad Creation ("Spyderman," "ABC"), as well as BBD, collaborating with Spyderman and occasionally Howie Tee. Then he went solo, moved to Long Island from Brooklyn, N.Y., built a 24-track studio in his new home, and formed Freeze Entertainment, which is 4 months old. The production and management com-



DR. FREEZE

pany is developing and recording several fledgling acts, including King Of New York, aka King Nice, a gangsta rapper; Poison Ivy, a teenage girl group; and Brian Keenan Peery, a newjack vocalist. Freeze's collaborator on those projects and his own long-delayed solo set, "The Adventures Of Dr. Freeze," is producer the Wizard, also signed to Freeze Entertainment.

"I wanted this album out years ago," says Freeze, who is managed by Hiriam Hicks and signed to Giant. "I have songs I'd done like, eight years ago. But nobody'll ever know it because we've been updating everything."

The former Elliot Straite, says, "In every song on the album I'm going through different zones."

"Skip To My Loop" is a Dae EFX-style rap jam; "The Woman In White" is on the CMB tip; and "Black Panties" is a Bobby Brown-type of thing.

The thread that runs through "The Adventures Of Dr. Freeze" and the rest of Freeze's work is a flippy feel and dark, dramatic sounds. He says, "I watch a lot of horror movies. I get a lot of ideas from watching zombie flicks."

RHYTHM & BLUES

(Continued from page 24)

EPMD, Heavy D., Run-D.M.C., Fab 5 Freddy, Salt of Salt-N-Pepa, Yo-Yo, Leaders Of The New School, Todd 1, Guru of Gang Starr, Bowlegged Lou of Full Force, B-Real of Cypress Hill, T-Money, Bushwick Bill, and many more.

STUFF: Timmy Gatling is back in the producer's chair with T.N.G. (The New Generation) on Reprise with a new entry, "I Cry (Stop W/ The Attitude)," a finger-poppin' swing tune with intriguing jazz and hip-hop overtones, a youthfully appealing male lead, and a spoken loop of "just stop it with the attitude" that could become a catchphrase . . . The Black Rock Coalition celebrates **Jimi Hendrix's** birthday with a blowout Friday (27) at the Manhattan Center in New York. On the bill: **Larry Mitchell, Michael Hill's Blueshard, and Menace** . . . On the fast-moving Hot R&B Singles chart (due to be converted to the new system including BDS and SoundScan data with the next issue), it is a distinction for a record to last more than 20 weeks. So congrats to Atlantic crooner **Glenn Jones** for garnering 29 weeks with "I've Been Searchin' (Nobody Like You)." The downside is that the record's popularity seems to have hurt the follow-up single, "Good Thang."



TIME MARCHES ON: This is the final chart under the old system of reporting for the Hot R&B Singles and Top R&B Albums charts. Next week, charts will be compiled using BDS airplay information and SoundScan sales data. Change is rarely easy but, historically, Billboard has changed its new features and charts to reflect new trends in music and the industry. Converting these charts to incorporate computerized airplay and sales data is part of our continuing commitment to provide the music industry with the most up-to-date and accurate methods for compiling charts. This past year R&B music conventions have been consumed with talk about these changes and how it will affect jobs, budgets, and even my job. Well, in this last period, I have found that the complexity of the procedures necessary to manage the new data ensures that there will be an even greater need for an R&B chart manager. The change in the charts is how we collect data; all other aspects of our relationship with the labels will remain the same.

Change can be exciting. Radio promoters can now focus on obtaining real airplay and perhaps even divert some of their energy into marketing efforts. And those labels with the real sales hits will see their work reflected accurately each week. Marketing executives will be challenged to find new and innovative ways to present new music to prospective music buyers.

And finally, I must say so long to some of my retail reporters who have not computerized their stores. This R&B panel has included the largest number of independently owned and operated black retail outlets in Billboard's history. Thank you all for having been part of this process.

I'VE GOT THE ANSWER: I know who the girl performer is on "I Got A Man" by **Positive K** (Island), but I'm not going to tell. In the meantime, "I Got A Man" gains 18 stations, including WQUK Raleigh, N.C.; WBLX-FM Mobile, Ala.; WRKE Ocean City, MD; KKDA-FM Dallas; KMJM St. Louis, Mo.; and WQUE New Orleans. It has reports from 44 stations.

AT THE TOP OF THE singles chart, "I Got A Thang 4 Ya" by **Lo-Key?** (Perspective) takes the No. 1 spot. It has reports from 102 stations. "Love Shoulda Brought You Home" by **Toni Braxton** (LaFace) makes a valiant move up 7-2. It has reports from 102 stations. Both radio and retail increases were huge. Two MCA-distributed records are performing well; look for them at the top of next week's chart. "If I Ever Fall In Love" by **Shai** (Gasoline Alley) has reports from 101 stations, gaining WBSK Norfolk at No. 17 and WMXD Detroit at No. 19. "Rump Shaker" by **Wreckx-N-Effect** (MCA) is clearly the No. 1 sales record. It has reports from 75 stations as it gains WNOO Chattanooga, Tenn., and WAMO Pittsburgh. "Slow and Sexy" by **Shabba Ranks** featuring **Johnny Gill** (Epic) rounds out the top five with reports from 97 stations. Stay tuned and see what next week brings.



Pooh's Corner. Producer DJ Pooh signs a production deal with Mercury for his new label, Da Bomb Records. On hand for the signing, standing, from left, are Robert Thome, attorney, and Michael Kushner, VP of business affairs. Seated, from left, are Lisa Cortes, VP of A&R, Mercury Records; DJ Pooh; and Ed Eckstine, president, Mercury Records.

Billboard® FOR WEEK ENDING NOVEMBER 28, 1992

Hot Rap Singles™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	2	3	8	**RUMP SHAKER** (C) (M) ITI MCA 54398	◆ WRECKX-N-EFFECT 1 week at No. 1
2	4	5	8	**BEST KEPT SECRET** (C) (T) (M) JIVE 41538/ZOMBA MUSIC/ENGLEWOOD	◆ DIAMOND & PSYCHOTIC NEUROTICS
3	1	1	9	**LOST IN THE STORM** (C) (T) SELECT 64139/EASTERN	◆ CHUBB ROCK
4	7	7	6	**NOT GONNA BE ABLE TO DO IT** (C) (M) (T) SBK 96975	◆ OOUBLE XX POSSE
5	6	10	5	**FLEX** (C) (M) (T) CD/LMMBA 74373	◆ MAD COBRA
6	3	2	10	**BLOW YOUR MIND** (M) (T) BALEARIC/ATCO/COLUMBIA	◆ REDMAN
7	8	11	7	**HOOD TOOK ME UNDER** (C) (T) GRIPPIN 1001	◆ COMPTON'S MOST WANTED
8	9	8	6	**STRAIGHTEN IT OUT** (C) (T) ELEKTRA 64711	◆ PETE ROCK & C.L. SMOOTH
9	13	16	5	**TAKE IT EASY** (M) (T) (D) RELATIVITY 1134*	◆ COMMON SENSE
10	22	—	2	**WICKED** (M) (T) (D) PRIORITY 53813*	◆ ICE CUBE
11	17	23	4	**PICK IT UP** (C) (T) RUFF 454*	◆ HOME TEAM
12	10	10	8	**TRIPPIN' OUT** ◆ PRINCE MARKIE OEE & SOUL CONVENTION (C) (M) (T) CAPITOL 74379	
13	12	6	9	**CLEAN UP MAN** (M) (T) MCA 54396/MCA RECORDS/PRIORITY	◆ WILLIE O
14	5	4	13	**EVER SO CLEAR** (M) RAP-A-LOT 53807/PRIORITY	◆ BUSHWICK BILL
15	23	28	3	**PUNKS JUMP UP TO GET BEAT DOWN** (C) (T) ELEKTRA 64687	◆ BRAND NUBIAN
16	15	12	9	**LATIN LINGO** (M) (T) (D) RUFFHOUSE 74678*/COLUMBIA	◆ CYPRESS HILL
17	11	14	7	**BLACK PEARL** (C) (M) (T) MCA 10777/STREET 98494/MCA	◆ YO-YO
18	18	20	7	**TRUE FUSCHNICK** (C) (T) (M) JIVE 42079	◆ FU-SCHNICKENS
19	27	—	2	**I GOT A MAN** (C) (T) ISLAND 866350/PLG	◆ POSITIVE K
20	16	9	15	**360 DEGREES (WHAT GOES AROUND)** (C) (M) (T) ELEKTRA 64708	◆ GRAND PUBA
21	28	25	3	**HUMPIN'** (C) (T) VISION 12514	◆ THE COLLEGE BOYZ
22	20	21	14	**PEOPLE EVERYDAY** ◆ ARRESTED DEVELOPMENT (C) (T) (D) CHRYSALIS 92/EMI/TAG	
23	19	17	11	**EX GIRL TO THE NEXT GIRL** (C) (T) (D) CHRYSALIS 92400/EMI	◆ GANG STARR
24	30	29	3	**CASUALTIES OF WAR** (C) (M) (T) MCA 54409	◆ ERIC B. & RAKIM
25	14	13	7	**HAZY SHADE OF CRIMINAL** (M) (T) (D) QDT/AMC/WIDE 74487*/COLUMBIA	◆ PUBLIC ENEMY
26	24	22	8	**PSYCHO/CHECK IT** (M) (T) PENDULUM 64136/ELEKTRA	◆ LORDS OF THE UNDERGROUND
27	21	15	14	**HERE IT COMES/BACK TO THE GRILL** (C) (M) (T) 187 JAM/CHAOS 74414/COLUMBIA	◆ MC SERCH
28	29	26	4	**IN THE TRUNK** (C) (T) ZOO 42073	◆ TOO SHORT
29	NEW ▶		1	**FANTASY** (C) (T) (D) WARNER BROS. 18739	◆ MILES DAVIS
30	NEW ▶		1	**LETTERMAN** (M) (T) ATLANTIC 85802*/MG	◆ K-SOLO

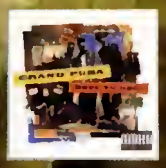
○ Records with the greatest sales gains this week. ● Videoclip availability. ◆ Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single, cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1992, Billboard/BPI Communications.

RAP '92

A BILLBOARD SPOTLIGHT



CLOCKWISE FROM TOP LEFT: YO-YO, SPEECH (ARRESTED DEVELOPMENT), GANG STARR, MC REN • COLLAGE BY JEFF NISBET








(HOW)

GRAND PUBA
Reel To Reel

BRAND NUBIAN
In God We Trust

PETE ROCK & C.L. SMOOTH
Mecca and the Soul Brother

SHINEHEAD
Sidewalk University

PAPA CHUK
Funky Science

LORDS OF THE UNDERGROUND
Psycho

we

FLOW

DIGABLE PLANETS
Rebirth Of Slick

CHUBB ROCK
Gotta Get Mine, Yo

BROTHERS UV DA BLAKMARKET
Ruff Life

ROXANNE
Go Down But Don't Bite It

BOO-YAA T.R.I.B.E.
Rumors Of A Dead Man

SOUTH CENTRAL
Soundtrack








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rap

Dissed by pirates, dogged by "sample hell,"

a maturing art form fights for respect



At Home in "Tennessee": Arrested Development

by havelock nelson

As the amount of acts releasing rap recordings grew to an unprecedented number in 1992, the landscape supporting them became ever more competitive. The music maintained its sales strength, and, though way too many machinists cropped up, the genre continued to evolve artistically. Meanwhile, an atmosphere of conservatism caused some artists to take a backseat and strengthened rap's rebellious image in mainstream circles. High levels of piracy continued to cut into record profits significantly, as more thorough sample-clearing procedures became commonplace (delaying titles while warding off the possibility of litigation).

Last year, much of the major-label rap noize was deemed well and good by core fans. It was hard, not soft, commercially successful (pop), but still very credible (underground). It rated as some of the year's most amazing and influential street sounds.

Witness this partial list of new-artist titles: "Jump Around" by House of Pain on Tommy Boy/Warner Bros., "Jump" by Kris Kross on Ruffhouse/Columbia, "They Want EFX" by DAS EFX on Atco/EastWest, "Blow Your Mind" by Redman on RAL/Columbia, "Tennessee" by Arrested Development on Chrysalis. "New artists were the ones who brought forth innovative sounds and styles," says Atlantic VP Craig Kalman.

Now peep some of the jams delivered by vets who also scored big: "Don't Sweat The Techniqua" by Eric B. & Rakim (MCA), "Crossover" by EPMD on Def Jam/Columbia, "360 Degrees (What Goes Around)" by former Brand Nubian lead-man Grand Puba on Elektra, "Rumpshaker" by Wreckx-N-Effect on Future/MCA.

"Major labels are giving rap more of a major commitment," says Lindsey Williams, senior director of rap music, EMI Music Group.

"They understand better what the music is all about now, but I still don't think they totally get it," adds Rocky Bucano, executive VP/GM at BMG-distributed Rowdy Records. "Certainly a lot of the national promotion and marketing people who the majors have put in place are doing great jobs, but I don't know if they're all getting every tool needed to win in the marketplace."

Eric Skinner, manager of rap promotions and marketing at Atlantic/Atco/EastWest, isn't sure of the labels' across-the-board respect for rap—a doubt echoed by a number of his major-label colleagues. "They don't give it the attention it deserves," he says.

"It's like, when you get on conference calls, rap is the last thing that is discussed. And then it's at the end and for only about five minutes," adds Bucano. "A big part of my role at Rowdy involves making my major understand what it takes to be successful with rap out there. It takes pure commitment from all departments—not only from promotion and marketing, but also distribution. Product should be available wherever and whenever kids want it."

Patience played a huge role in the biggest artist-development stories this year, including those for Fu-Schnickens on Jive, Arrested Development and House of Pain. EMI's Williams says, "Majors learned that you have to build from the ground up, and although people were telling us we shouldn't market Arrested Development to black people, we were patient in our belief that theirs was a black record, that you don't get no blacker than this."

Barry Weiss, senior VP and general manager at BMG-distributed Jive Records, reports that over the past year some retailers became reluctant to stock titles by some explicit rap artists (like Too Short on his label), even though their previous releases sold well. "It's really bothersome—this conservative tide and things like local obscenity laws," he says.

As the (election) year progressed, the right-wing attack on rap kept up. It was constantly on the lips of public officials (including President Bush and Vice President Quayle) and in news headlines. The attacks were aimed at the lyrical

(Continued on page R-12)



Taking It Personal: Fu-Schnickens

the censorship thing:

What's its effect on marketing, and how big a chill does it throw on A&R?

guerrilla tactics vs. old-boy networks

More than a decade after the first acknowledged rap record was issued, the debate rages on about how the music should be marketed and sold.

by janine mcadams



Naughty By Nature

by gil griffin

Hip-hop historians should forever remember this date: July 28, 1992. It was on that day last summer that a "shot" was heard around the hip-hop world, as gangsta rapper and sometimes heavy-metal singer Ice-T announced at a press conference that he would no longer fight the power. He decided to allow the decision-makers at Time Warner to delete the controversial song "Cop Killer" from his metal band's Sire/Warner debut, "Body Count," to avoid the threat of lawsuits and boycotts against Time Warner.

It didn't take long for the ripple effect to be felt throughout the recording industry and by other rappers themselves. One day after Ice-T's announcement, the New York rap group FU2 had its single "Boomin' In Ya Jeep" yanked from retail outlets by its distributor, MCA Records, because its B-side, "No Head, No Backstage Pass," raised the collective ire of female and male MCA employees in the company's Universal City, Calif., headquarters, who thought the song was misogynist and violent. Some of the lyrics included "I'll drink champagne, she'll drink Ripple/Scream when I put the safety pins through her nipples/I know it sounds harsh, but the bitch is gonna love it." Internal memos of complaint were sent to MCA Records president Richard Palmese, and a decision was made not to distribute the group's album.

"It's a clear case of a company doing what it wants to do," says Brute Bailey, MCA's national director of marketing and promotion for Rap. "I was gung-ho about the FU2 project and I believe they have the right to say what they want to, but I have to honor what the company wants. I put myself at risk by recommending that they be brought on board and coming up with ideas to market the project."

One month after the FU2 flap, the Boston Police Patrolmen's Association decided not to take action as it had planned against Boston rap group Almighty RSO, which recorded the song "One In The Chamba," decrying police brutality. The group's label, Tommy Boy (a Time Warner subsidiary) dropped the group from its roster, but did not pull the single from retail. Tommy Boy VP Laura Hynes insists the company's dropping the group had more to do with poor sales of the single than any inflammatory lyrical content.

Other rappers coming under fire include A&M's Tragedy (Intelligent Hoodlum), who was requested by label higher-ups to drop the anti-police brutality song "Bullet" from his forthcoming album "Black Rage." The Hollywood Basic Records Samoan group the Boo-Yaa Tribe was asked to eliminate the song "Shoot 'Em Down," recounting a police shooting of Samoan youths, from its upcoming album. Vice President Dan Quayle even went so far as to call for the removal of Interscope Records rapper 2Pac's "2pacalypse Now" album, because a Texas youth said he was listening to it on his car's tape deck before he shot a police officer.

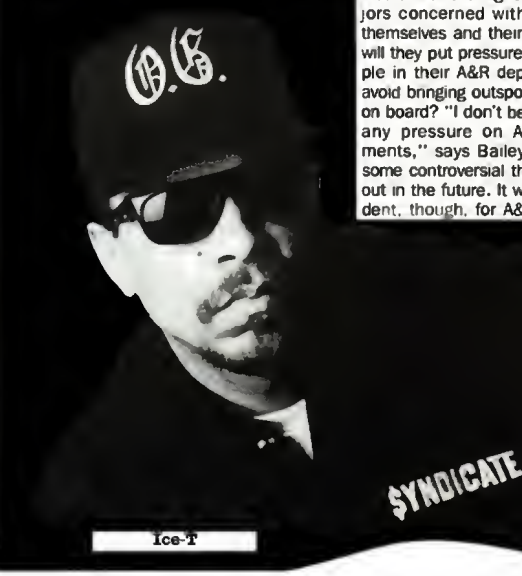
Threats of legal action against rappers and their record companies is nothing new. It dates back as far as 1989, when Milt Ahlerich, the F.B.I.'s assistant director of public affairs, sent a letter to Priority Records decrying the lyrics of the N.W.A song "Fuck Tha Police." But in the wake of the Los Angeles riots last April, more songs about police brutality have been recorded by rappers—and with them has come an unprecedented number of complaints by law-enforcement officials and politicians. "This is an election year," Bailey says. "Tipper Gore wasn't as important two years ago as she is now. Time Warner made a contribution to Bill Clinton, and now more acts have been scrutinized."

While sexually graphic and misogynist lyrics by rappers have come under attack, it seems that songs allegedly calling for violence against police are getting the strongest reaction from watchdogs outside the music industry. "Before the riots, lots of acts wrote about being harassed by cops," says Dave Funkenklein, director of Hollywood Basic Records. "But now people at record companies are nervous. Rap lyrics about violence in general used to go through the watchdogs at major labels, but they don't like lyrics about killing cops. The bigwigs at major labels tend to not want to stick their necks out. The bottom line with them is making money."

And with the higher-ups at majors concerned with protecting themselves and their companies, will they put pressure on the people in their A&R departments to avoid bringing outspoken rap acts on board? "I don't believe there's any pressure on A&R departments," says Bailey. "We have some controversial things coming out in the future. It would be prudent, though, for A&R people to bring to their labels acts who can be promoted."

Funkenklein says he expects "Living Proof," the upcoming album by Lifer's Group (which is made up of inmates incarcerated in a Rahway, N.J. prison) to be released as scheduled in February, despite a lot of profanity and graphic descriptions of violence. "We've submitted the lyrics to the Elektra and Disney people," he says, "and I don't expect any problems. They're rapping about how they got into jail and what happens inside the jail. They're not talking about massacring the guards."

In the event that major labels ask rappers to drop certain songs because of objectionable content, or go so far as to drop them from the label entirely, rappers do have the choice of doing what acts such as Hi-C, FU2 and now Paris are doing—getting an independent label to release their product, as in the days before major labels signed rap acts. "What may happen," Funkenklein says, "is that real crazy stuff can be released on independent labels." ■



Ice-T

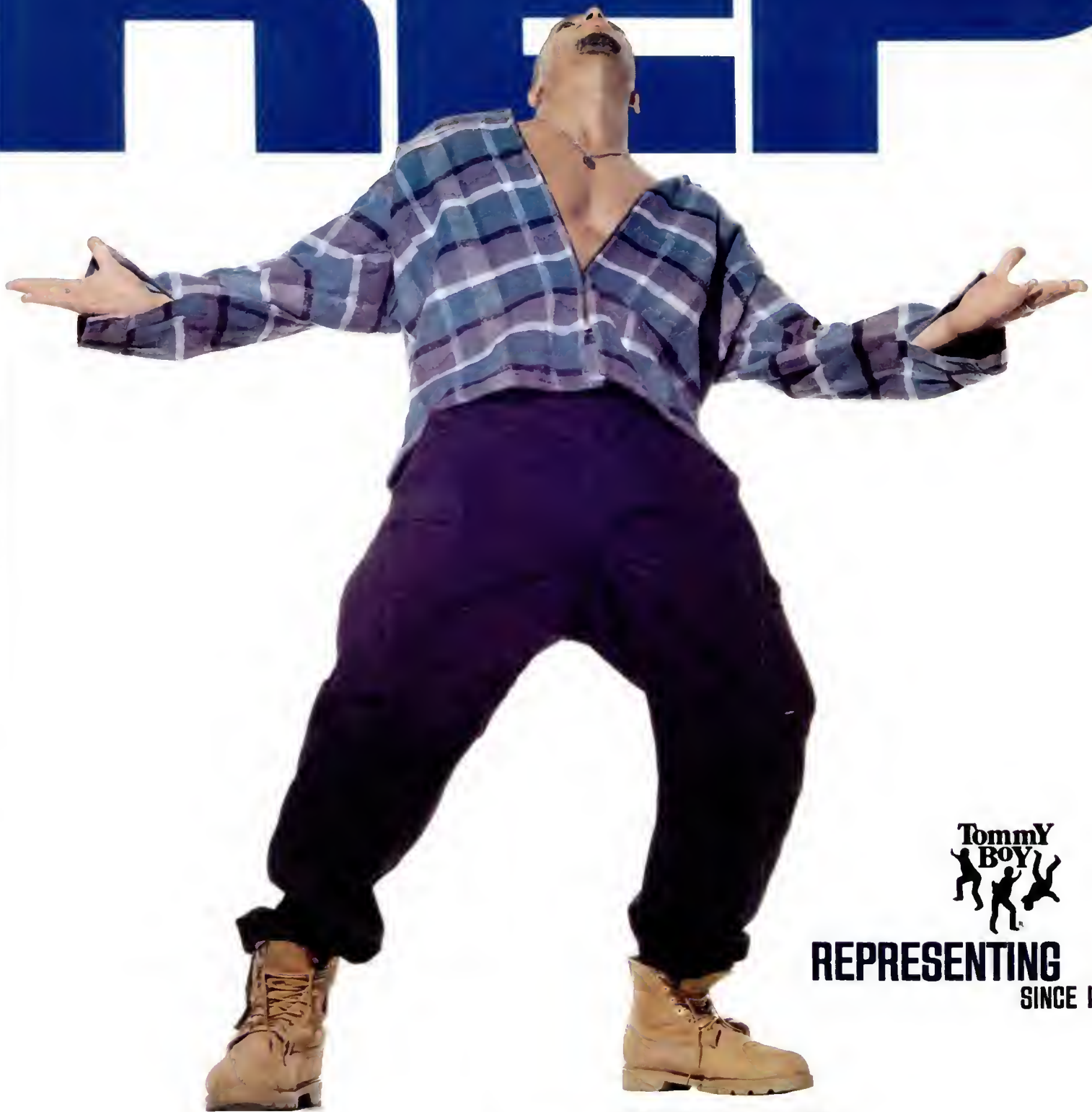
The pounding bass-level beats, incendiary rhythms and boastful street-wise lyrics of hip-hop revolutionized the music industry, expanding the boundaries of musical expression and tapping into a new urban audience. But as a struggling, mostly East Coast-based art form in the early '80s, hip-hop on record was shut out of the major-label distribution systems, and all but a few daring independent distributors dared to ship it in any numbers. Urban radio, still suffering the fallout from the death of disco, was openly hostile to any record that smacked of trendiness or would "turn off" their older, core audience.

Told by these mainstays that the form was a passing fad of no musical merit and only marginal salability, the purveyors of nascent rap music had to come up with creative ways of getting their underground music into the hands of those who thirsted for the beat. Small-label owners and the artists themselves took batches of pressed 12-inches or self-produced cassettes to house parties, clubs, roller rinks and community radio stations to get their records played and sold. This is the stuff of which legends are made: Public Enemy got started when Hank Shocklee and Chuck D peddled homemade rap tapes to Bill Stephney, DJ of their Long Island college-mix show, who played them on the air; Houston-based Too Short took orders on the streets, customizing his rap tapes for drug-dealer and pimp customers by inserting the buyer's name into the rhymes and delivering in just days; Hammer sold copies of his first (and least-known) album from the trunk of his car in Oakland.

More than a decade has passed since the first acknowledged rap record was issued, but the debate rages on about how rap can and should be marketed, promoted and sold. With so many major labels involved, whether via direct signings or distributed labels,

(Continued on page R-8)

REP



TommY BoY

REPRESENTING
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APACHE • DE LA SOUL •
DIGITAL UNDERGROUND • EIGHTOFF THE ASSASSIN • GROOVE GAROEN • HOUSE OF PAIN • LE SHAUN •
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rap and black radio:

the art of integration

by havelock nelson



MC Serch Returns With Product

While rap music made inroads at Top 40 rhythm (CHR) stations this year, urban outlets appeared to be backing away from the genre. So say some programmers and staffers at independent and major record labels.

Overall, rap's more credible underground sounds got a lift. They still had to be supported by video and worked heavily on the street level and at college radio, but, as Troy Shelton, co-director of rap promotion at Warner Bros., puts it, "Hard stuff you couldn't imagine hearing on commercial radio two years ago, or even last year, started to come up."

Eddie Pugh, senior VP of A&R at Columbia, adds, "It seems like the stuff with the cutting edge is certainly making an impact."

"Groups didn't have to compromise their artistic visions to get airplay," observes Sincere Thompson, national director of rap promotions at Polydor.

Tommy Boy president Monica Lynch says, "As always, radio's acceptance of rap in various formats was cyclical." And though there were fewer CHRs overall, the ones that remained took the lead in exposing titles like "Here It Comes" by RAL's MC Serch, "Rump Shaker" by Future/MCA's Wreckx-N-Effect, "If You Want It" by 2nd II None on Profile, "Flex" by Mad Cobra on Columbia, "Tennessee" by Arrested Development on Chrysalis and "They Want EFX" by DAS EFX on Atco/EastWest.

"Churban stations are great," observes Jive Records' Jeff Sledge. "They have no problem saying, 'If it's a hot record or a reaction record, we're gonna play it. We don't care who it's by.' "

Chris Schwartz, of Ruff House Records, adds, "It just seems crossover and pop radio is quicker to break a rap record than some of the black stations."

Barry Weiss, senior VP and general manager at Jive Records, admits, "Black radio still breaks more artists than any other radio format. They're great at times, but they've still got to wake up and smell the coffee when it comes to rap."

Pugh says that none of his rap titles, even Kris Kross' massive "Jump" have ever gained 100 percent of the black radio universe. "The Kris Kross record went to No. 1 on the Billboard pop chart and stayed there for several weeks. On the urban side of things, it only made No. 1 on the rap chart. We didn't make No. 1 on the Top Black Albums chart."

Black radio's argument in favor of adult soul and against rap centers around the contention that some advertisers will withdraw support if they overimage themselves with an abundance of rap, because rap is a teen thing. "It amazes me that advertisers will feel that way," says Jive's Weiss, "because there is a good bit of prime-time ad time that features rap music and rap artists. For them to have that and then go back to a radio station with, 'We can't use you because you're appealing to the teens' seems hypocritical. I understand about adult numbers and not wanting to lose advertisers, but there are ways to handle rap and still be successful. I think KISS FM in New York, for example, does a great job. Through intelligent dayparting, they get enough of the right rap records on, so the core audience hears enough of their favorite records." Other urbans who are putting rap into the mix and winning are WJLB Detroit, WPGC Washington, KMJM St. Louis and WOWI Norfolk.

Successfully integrating rap across an urban format, it seems, constitutes art, not science, and Steve Krumley, PD at WOWI Norfolk, says, "The art involves treating rap like any other music. If it's a good record you put it on."

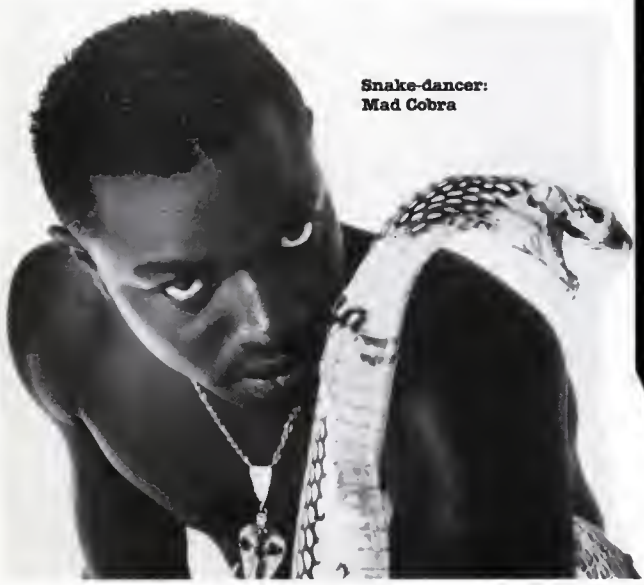
"You definitely have to be smart about what you put on; there has to be thinking behind your presentation," agrees James T, PD at WEDR, Miami. "You have to think like a listener and not a programmer. We try to complicate things because it makes us seem brilliant or something."

Steve Krumley feels some programmers "have lost contact with their demo." He reasons that a 30-year-old grew up listening to seminal rap tracks like "Rapper's Delight" and is both rap savvy and in the prime target range for advertisers. He further notes that if an urban station can't at once court advertisers and program rap, there's a problem with its sales department and not the music. "We've been the consistent No. 2 biller in Norfolk," he insists.

Jazzy Jordan, senior director of marketing at Polydor, points out that many times too the pressure black radio feels to shy away from rap comes not from advertisers, but from individual station owners and groups who "live with that station," and not corporations. "A lot of times they want to identify themselves with the the Gladys Knights or the Luther Vandrosses of the world. Nothing wrong with that, but that sometimes doesn't lend itself to some of the other music our there that needs to be played because of the youth of the world."

Still, the black-owned Johnson Publications firm (***Ebony, Jet***) is behind the first all-rap outlet since the demise of KDAY Los Angeles. Jay Allen, operations manager and PD at WJPC Chicago (which debuted at 12 noon July 15), says, "We play singles as well as album cuts, old-school stuff, new stuff and reggae stuff. We try not to be too repetitive. And we try to promote positivity. We won't play something like [Mad Cobra's] 'Flex' or [Bushwick Bill's] 'Ever So Clear.'" Allen says WJPC has run into some resistance from advertisers, but that manufacturers of products like Nike and Footlocker are being pursued. "It's all about commitment and numbers," he says, "and we're looking at winning the battle."

"I'm keeping my eyes on 'JPC," says Pugh. "I think it could be a very viable tool in the marketplace. I kind of wish more rap stations would pop up to really give us an outlet." ■



Snake-dancer: Mad Cobra

the dancehall tip

In shabba's wake: tigers, rebels, snow and supercats

by ben mapp

By now it shouldn't surprise anyone that in a rap spotlight there should be an article on dancehall reggae. Both hip-hop and dancehall have similar elements—the hip-hop MC is the equivalent of the dancehall DJ, for example—and both originated on the street. Over the past year, dancehall has grown into a strong force in the popular music mainstream. A major factor has been dancehall's acceptance by the hip-hop audience, particularly radio mix shows. Rap artists have contributed to broadening dancehall's potential market by recording their own dancehall-styled songs (like KRS-One, Naughty by Nature and Poor Righteous Teachers) or by recording duets with dancehall artists (like Heavy D., Chubb Rock and Queen Latifah).

Just as hip-hop had Run D.M.C. to take the music beyond its core audience to a pop audience, dancehall has Shabba Ranks to do the same for it. After releasing his first major label album on Epic Records, Shabba has become the most widely known dancehall artist and the first to win a Grammy award in the reggae category. His Epic Records debut, "As Raw As Ever," went gold and was the first dancehall album to reach the Top 10. The single "The Jam" (featuring KRS-One) was the first dancehall single to reach No. 1 on the Black Music charts. Shabba's new album, "Extra Naked," which features cameos by Johnny Gill, Queen Latifah and Chubb Rock, is expected to do even better. That combined with the forthcoming longform video "Naked And Ready," which includes all of his videos and live footage, should establish Shabba as a serious artist.

Shabba's commercial success has been a boon for the dancehall industry, particularly up-and-coming artists. Says veteran dancehall artist Supercat, "Young artists realize that singing in the underground isn't the only goal. Now there are new goals—like putting out a record on a major label and winning a

(Continued on page R-20)


ONYX
PRIME MINISTER PETE NICE & DADDY RICH
L.L. COOL J
BOSS
EPMD
JUST SAY IT
Def Jam recordings
WITH BEATS.
NICE & SMOOTH
REDMAN
SLICK RICK
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Too Short took orders on the streets, customizing his rap tapes for drug-dealer and pimp customers; Hammer sold copies of his first (and least-known) album from the trunk of his car in Oakland, Calif.

HIP HOP HAS A NEW HOME IN HOLLIS.

CHI-ALI

COMMON SENSE

ROUGH HOUSE SURVIVERS

BEAT NUTS

MIXED ELEMENT

FAT JOE

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COMMON SENSE "CAN I BORROW A DOLLAR?" (1084)
ROUGH HOUSE SURVIVERS "STRAIGHT FROM THE SOUL" (1130)
AND LOOKOUT FOR THE '92 FLAVORS: BEAT NUTS, MIXED ELEMENT, FAT JOE & A NEW JOINT FROM CHI-ALI

RELATIVITY (rel'e tiv'i te) 1. A Theory leading to the assertion of Phat-ness and Flavor into the Hip Hop Dimension.

RELATIVITY

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tactics

(Continued from page R-4)

rap is now big business—*at the cutting* edge of musical and cultural tastes. And with the proliferation of start-up labels in the industry at large, even promoters of traditional R&B find themselves using the same alternative methods of breaking acts once reserved for hip-hop and alternative rock acts: club and in-store play, video, mix shows and special events.

But as 1992 draws to a close, just what is the status of the market for rap music, according to those who market and promote it? It's a mixed bag, where radio acceptance of such records as "Jump," "Jump Around," "Tennessee" and "Back To The Hotel" is both a blessing and a curse for rap labels, where the costs of making competitive videos is climbing higher, and where the rap audience itself is so demographically varied that no single method of marketing always hits the mark.

Strength From Adversity

"I would definitely say there's a new transition for the '90s in terms of rap," says Wyatt Cheek, senior VP, marketing and promotion for Select Records, home to Chubb Rock, the A-Team and Kid N' Play. "Around five years ago there was a real formidable move to squeeze rap out. The effort began to narrow the avenues for its potential success. What continues to happen with rap is that things are employed to continue to deny its force and to ignore its viability. But all of this has served to strengthen the genre. It has strengthened both the hard-core rap enthusiast and the average consumer. Rap serves as a magnet to pull all people with common interests. So as radio begins to close out avenues of exposure, others always crop up. It's supply and demand."

Of course, the industry turns on new and unique promotions that utilize the dynamics of the "street buzz" to best advantage. Ruffhouse/Columbia used promotional postcards highlighting the "Totally Krossed Out" look—of wearing clothes backwards—to create anticipation for Kris Kross long before anyone in the market had heard the group's music or even seen their faces. Programmers, retailers, press people and other tastemakers have been receiving mysterious envelopes consisting of weird news stories with the caption "Y'All So Stupid"; as it turns out, Y'All So Stupid is a new act on Rowdy Records. Chrysalis/EMI perfectly captured the creative, rural spirit of Arrested Development by printing hand-lettered lyrics to "Tennessee" over a photo of the group. And in a totally new marketing strategy, Select recently was able to

(Continued on page R-10)

FREE PHAT SAMPLER

JUST SEND IN AN ENTRY FORM TO RECEIVE RELATIVITY'S NEW PHAT SAMPLER TAPE FEATURING: CHI-ALI, COMMON SENSE, ROUGH HOUSE SURVIVERS, BEAT NUTS, & MIXED ELEMENT, AND AUTOMATICALLY BE ENTERED INTO A DRAWING TO WIN THE GRAND PRIZE – A BRAND NEW SONY PORTABLE CD PLAYER OR, FIRST PRIZE – FIVE FULL LENGTH CD'S OR CASSETTES FOR EACH OF THE FEATURED BANDS ON RELATIVITY'S PHAT SAMPLER TAPE. 1 GRAND PRIZE AND 5 FIRST PRIZES WILL BE AWARDED.

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"Rap serves as a magnet to pull all people with common interests. So as radio begins to close out avenues of exposure, others always crop up. It's supply and demand."
—Wyatt Cheek, Select Records



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tactics

(Continued from page R-8)

set up simultaneous live video broadcasts of a Chubb Rock performance and a live interactive question-and-answer session at Tower Records in New York and Los Angeles, as well as at a store in New Jersey and the Sony Jumbotron screen in Times Square.

Select has also focused on clubs with the release of the A-Teem's record "Yeah." Cheek says that the strategy to create a buzz for the record includes sending "Yeah Teams" into clubs to help make "Yeah" a chant the way "Go! Go! Go!" became the party anthem when Chubb Rock's "Treat 'Em Right" was a smash. (Catchy chants also pushed "O.P.P." and "Jump" to the top of the charts.)

Careful setup was the key to breaking House of Pain, whose first single, "Jump Around," rose to the No. 5 position on the Hot 100 and sold in excess of 850,000 units. According to Tommy Boy president Monica Lynch, the video did much to attract the audience. "Shooting it at the Saint Patrick's Day Parade worked in our favor," she says. "It created this reaction: 'Oh shit! Look at those crazy white boys!' Kids realized they weren't trying to pander to the black core. They showed their pride in their own way and they weren't white apologists." The Cypress Hill production sound also lent the band credibility with the audience.

This method of piggybacking a new artist onto an established rap commodity has been successful in many cases. In addition to the House of Pain/Cypress Hill connection (Cypress Hill records for Ruffhouse/Columbia), Tommy Boy was successful with this scheme by using Queen Latifah to introduce Naughty By Nature, which is now spinning off a solo project by Apache. Consistent gold-seller EPMD, now on Chaos, has lent its credibility to discoveries DAS EFX (EastWest) and Redman (RAL/Chaos). And a formerly successful act can support the spin-off solo careers of former members—the way N.W.A launched Ice Cube, MC Ren and Eazy-E, and the way the outrageous Geto Boys provided a base for the success of Willie D, Bushwick Bill and Mr. Scarface. "Kids pride themselves on knowing things before they're out," says Lynch, "It's still a culture of the new. The rap market is still hungry for the next thing. They wanna be up on the new shit, and they like to know who you're down with."

Longer Setups

This method is all part of extended setup periods to position artists through imaging, word-of-mouth and singles-release strategy. Says Russell Simmons, chairman of Rush Commu-

(Continued on page R-24)

Rap all over the Map

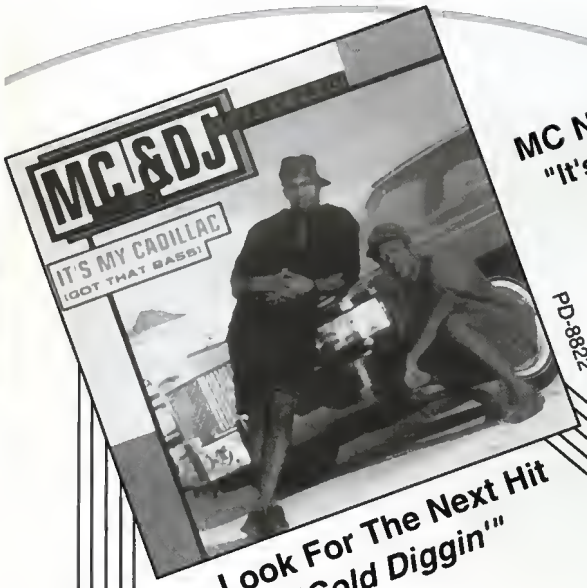


Profile States of America

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RAP MEETS BASS



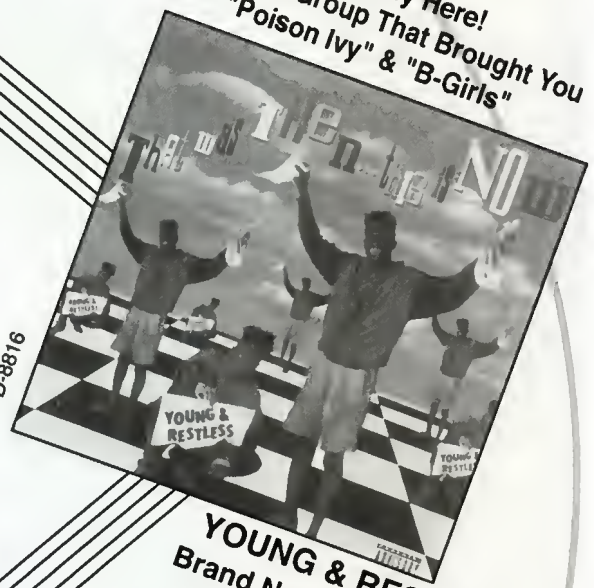
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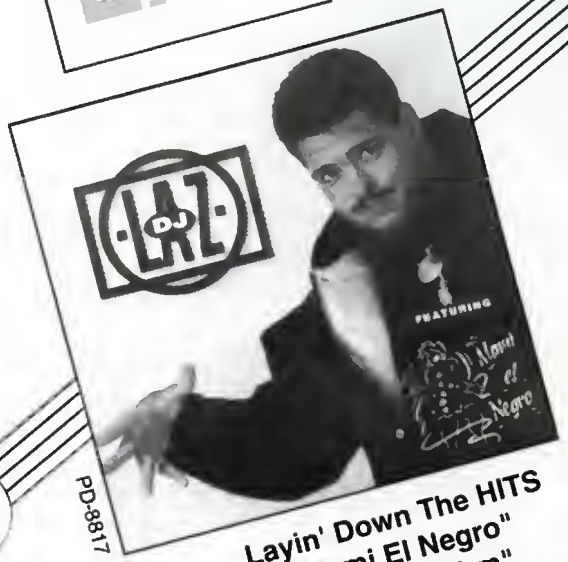
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NAIRD

PANDISC RECORDS

A successful act can support the spin-off solo careers of former members—the way N.W.A. launched Ice Cube, MC Ren and Eazy-E, and tha outrageous Geto Boys provided a base for the success of Willie D, Bushwick Bill and Mr. Scarface.

dissed

(Continued from page R-3)

content of titles by Ice-T's Body Count (Sire/Warner), Epic's Sister Souljah, Interscope/Atco's 2 Pac and others.

This moral panic and its resulting sparks had an effect at the major record companies. As "molehills became mountains," as Weiss puts it, some execs scrutinized lyrics more. Others just continued signing good music while becoming sensitized to the heated environment. None of them endorsed censorship. "From my standpoint that's never cool," says Bucano. "But I would tell my artists, 'Look, unless you really live this stuff, don't make up stories about killing cops' or something like that."

Richard Nash, VP, black music, Atlantic Records, says, "We have open discussions with our artists. We talk about direction and style, but in no way do we edit them or limit their right to free and open expression."

James "Jazzy" Jordan, senior director, urban marketing, Polydor Records, adds, "We've been very careful to get the type of groups that have a message or direction and aren't just out to shock people."

Another key issue that affected the rap industry and majors is counterfeiting, although it's nothing new. "The people involved in it are parasites," says Hank Caldwell, senior VP, black music, Epic Records.

"What they do has a real, real serious impact on our overall sales," Nash adds.

Major labels have been looking into a number of ways to combat bootlegging, including passing out fewer advance cassettes. Nash claims that WEA branch reps in such cities as Los Angeles, New York, Atlanta and Cleveland have been "making significant inroads" into the counterfeiting problem by reporting illegal sales to the RIAA. Their efforts have resulted in the arrests of "mainly street vendors and a few warehousers, too." But few think this approach will have much long-term impact.

There is, however, a large body of support for active anti-piracy involvement by artists. "If half the energy that went into the 'Rock the Vote' campaign went into a counterfeit-tape campaign, I think we'd see dollars in our pockets as opposed to a theoretical argument," Weiss notes. "The majors have access to a lot of the most important artists in the rap genre. The artists can make the statement to the public that these tapes are of inferior quality, that they're bogus product. A public-service announcement with KRS-ONE or Chuck D. or L.L. holding up a counterfeit tape and saying, 'It's wack; don't buy it. If you do, I don't get paid' will make great strides."

Instead of attacking the counterfeiting problem from the demand side, Rowdy's

(Continued on page R-24)



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"You're dealing like every record could be your last, and you're out there killing for it."

the power of independents

by wendy blatt

For all its increased prominence, rap remains a street-level music. With all their money and muscle, major labels are still finding their two best chances of success in hip-hop are (1) making a distribution deal with a former indie or (2) buying an indie.

Priority Records is the most successful by far of the rap independents. "What's important to us," says president Bryan Turner, "are artists who do full album releases, where there's a concept and the artist is really saying something. What the major labels are trying to do is break singles. That's why they have disposable rap artists—if they don't sell singles quickly they don't stand behind it.

"The retailers look at rap and lump it all together. Like that whole Bust-It deal at Capitol: They sign a bunch of rappers and put out a bunch of records, but they don't know the difference between rap and hip-hop— the stores don't know the difference. Then it comes back because no one wants it. It sours the whole genre when the majors continuously come out with shit that's just not happening. The street credibility that we have takes a little longer to develop, because it has to have depth and substance. We have near-instant hits now because there are reputations on the acts I've got, but it takes a long time to get to that point—to develop at that level. We have street promotion guys who go to the different swap meets, the housing projects.

"When you establish a fan base like we have for Ice Cube, you don't need to have a hit single. Those fans aren't just buying songs. We're catering to the die-hard hip-hop fan, as opposed to the mainstream crossover pop fan." While sticking to the hard-core, Priority's expansion plans include Jewish rap (Blood of Abraham is out in January) and ragamuffin.

Of the major-owned indies, Tommy Boy has the strongest identity of its own. Although it occasionally gets an act from the parent company, it prefers to operate entirely as a self-contained unit. "We don't choose to take advantage of anything they could do for us," says chairman Tom Silverman. "We learn more, and we experiment more, on our own. We signed House of Pain after Warners dropped them, and the album is at 850,000 now and will probably be platinum by the time this is out. Our new act Apache was one that Warners gave us; we've also got another Flavor Unit managed act, Groove Garden. Simple Pleasures can do better at Warners because they're an R&B singing group, but for the rap—with the flexibility here, acts know Tommy Boy is the best at what we do and Warners is the best at what they do. We don't do the same thing."

> "It sours the whole genre when the majors continuously come out with shit that's just not happening."
>
> —Bryan Turner, Priority Records

What TB does is offer individual attention that a major simply wouldn't be able to devote time to. "We only have 15 or 16 artists signed to the label," Silverman points out. "This year we released only five albums, next year 10—and Warners might do 200. So for us to coordinate and control and give very close attention to each project, we don't have that factory mentality. We're also specialists, and we can do everything our own way."

Relativity is an indie that's moved into rap fairly recently (their first rap record was in summer of '91) and is doing well with it. Among their current and imminent rap product are Common Sense's "Can I Borrow A Dollar," Roughhouse Survivors' "Check Da BackPack," Chi Ali's "Let The Horns Blow" and, in January, Mixed Element, BeatNuts and Fat Joe (all three from Relativity/Violator). Alan Grunblatt, VP of marketing and promotion, points out, "We're a company that cut its teeth in the metal marketplace, and the same things that work with metal and alternative work with the rap marketplace if you have the right records: dealing with the mom-and-pop stores and specialty press. We're doing a major campaign with *The Source*; every issue will have a coupon in the magazine for a free cassette sampler.

"The similarity [between metal and rap] is that it's the music of rebellious teenagers, the stuff that people hate, that a radio station will advertise they don't play. I do a lot of things back and forth between rap and metal—with Corrosion of Conformity, for example. I was feeling for a long time that a lot of the metal videos looked like crap, so I found the director who did N.W.A. and PE [Eric Meza], and he did a terrific video.

"The great thing about rap is that the kids respond to the records. An independent is a lot more flexible in terms of its release schedule and priorities, so it's in a better position than a major to deal with a rap record. It's no coincidence that 50 percent of all rap records are sold by independent labels, and a lot of the rest are from ex-independents like Jive and Def Jam. The list of majors who have gone after rap and tried to get into the market and failed miserably is extensive, because rap music lends it-

(Continued on page R-20)

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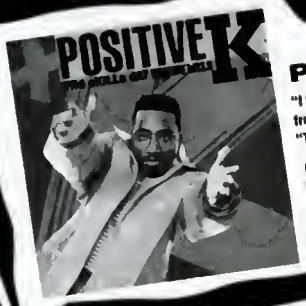
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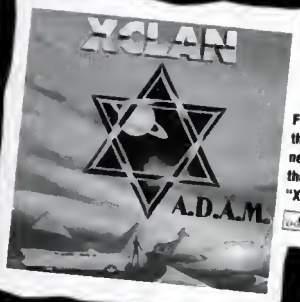
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Not Fu-Schnickens: GermanRappers Die Fantastischen Vier Squadders' Rights: DAS EFX

by david sinclair

London—At first glance rap might seem a uniquely American art form. The baseball-inspired fashions, the quick-cutting, sometimes violent urban imagery and the rapid, heavily stylized use of black street-language suggest a genre unlikely to travel much beyond the big population centers of the East and West coasts, let alone overseas. If non-Americans still haven't come to grips with the cultural complexities of country music, what hope is there of turning them on to rap?

In fact, rap has had a huge impact right around the planet. From Paris to Tokyo, Moscow to Capetown, Frankfurt to Kowloon, London to Sydney, it has stamped its mark as a potent specialist phenomenon and left its fingerprints all over mainstream popular music. From militant protest and hard-core sex rhymes to advertising jingles and TV themes, the worldwide influence of rap on a generation of musicians and music fans has been incalculable, though not always benign.

In many countries there have been notable, if unlikely, successes for rap acts who have essentially copied the American model. In Russia, Bogdan Titomir and his band, Vysokaya Energiya (High Energy), has been attracting big crowds to their shows in sports palaces nationwide. The Ukrainian-born, twenty-something Titomir has created a Russian-language hip-hop show, which the press there has described as "steadily approaching Western standards." His hits include "A Boy From The Tundra," "Do As Myself," "Nonsense" and "Sex Machine."

In Korea the desire to emulate American rap may seem doubly strange, given the hostility of Ice Cube's controversial gangsta rap "Black Korea" and the victimization of Korean-American shopkeepers during the May riots in Los Angeles. While pundits in Korea agree that the popularity of rap there is "unusual and unexpected," there is no doubting the success of leading rap act Tae Ji Seo & Boys, whose debut, "Nan Arayo" (Young, Bando), was the fastest-selling single since 1982, topping the half-million mark and, in the words of one retailer, "revitalizing a market stricken by recession."

Elsewhere in Southeast Asia, the novelty value of rap has made a superstar out of Kayto Ochi, better known as Captain George. Born in Chicago and famous in Hong Kong, Taiwan and Japan, where he now lives, Captain George has transcended cultural barriers with Asian-flavored, Western-style rhymes on his most recent album, "Asian Rapper" (BMG): "They call me Kayto, a hard-rappin' Asian/I'll make you sweat no matter your persuasion/ Cos bustin' rhymes is my only occupation." Yo!

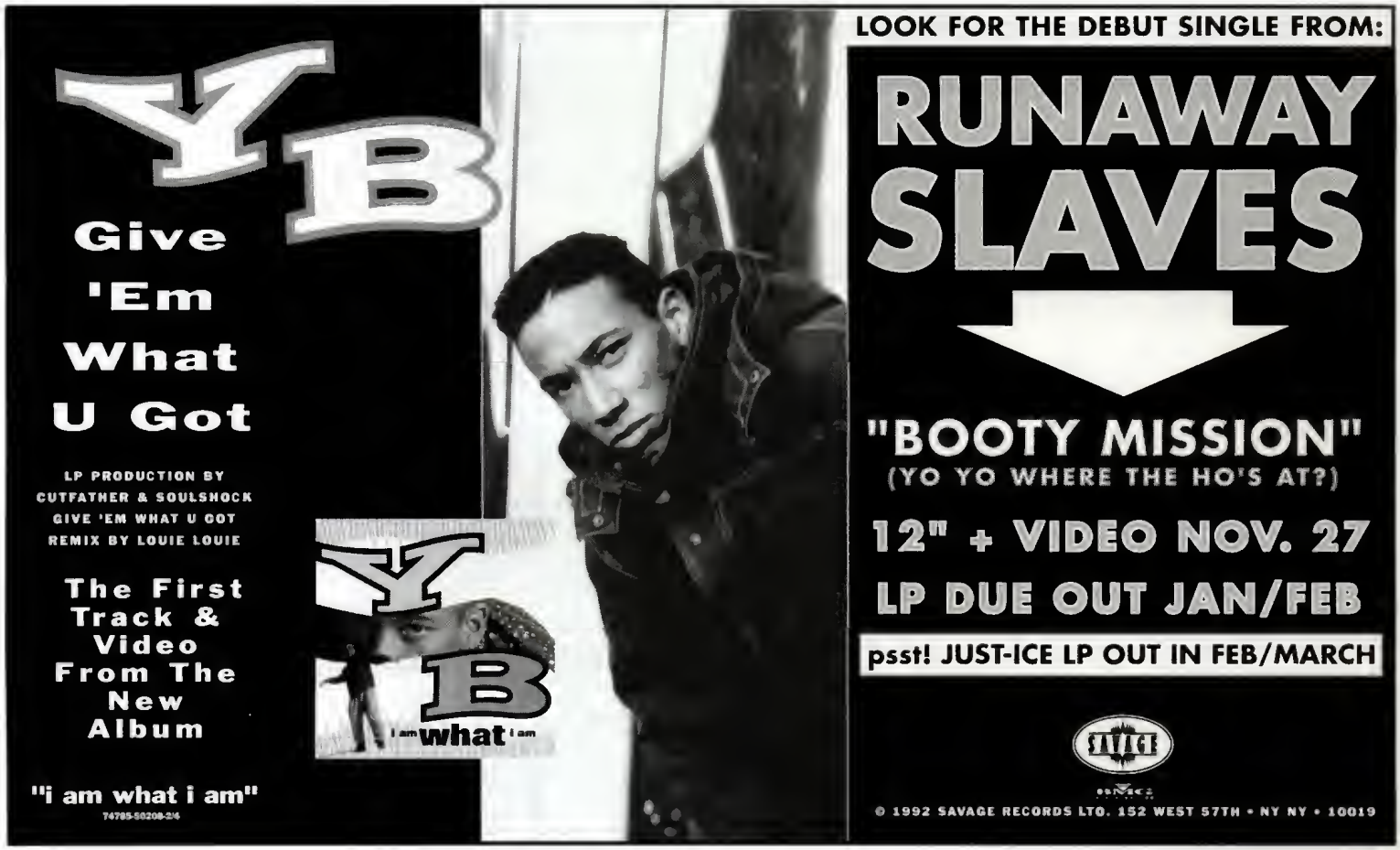
The German star Falco pulled off a similar trick with a cod-rap style combining phrases in English and German. His 1986 hit "Rock Me Amadeus" topped the U.K. and U.S. charts, and he is currently enjoying renewed success with the album "Nachflug" (Nightflight, EMI/Electrola).

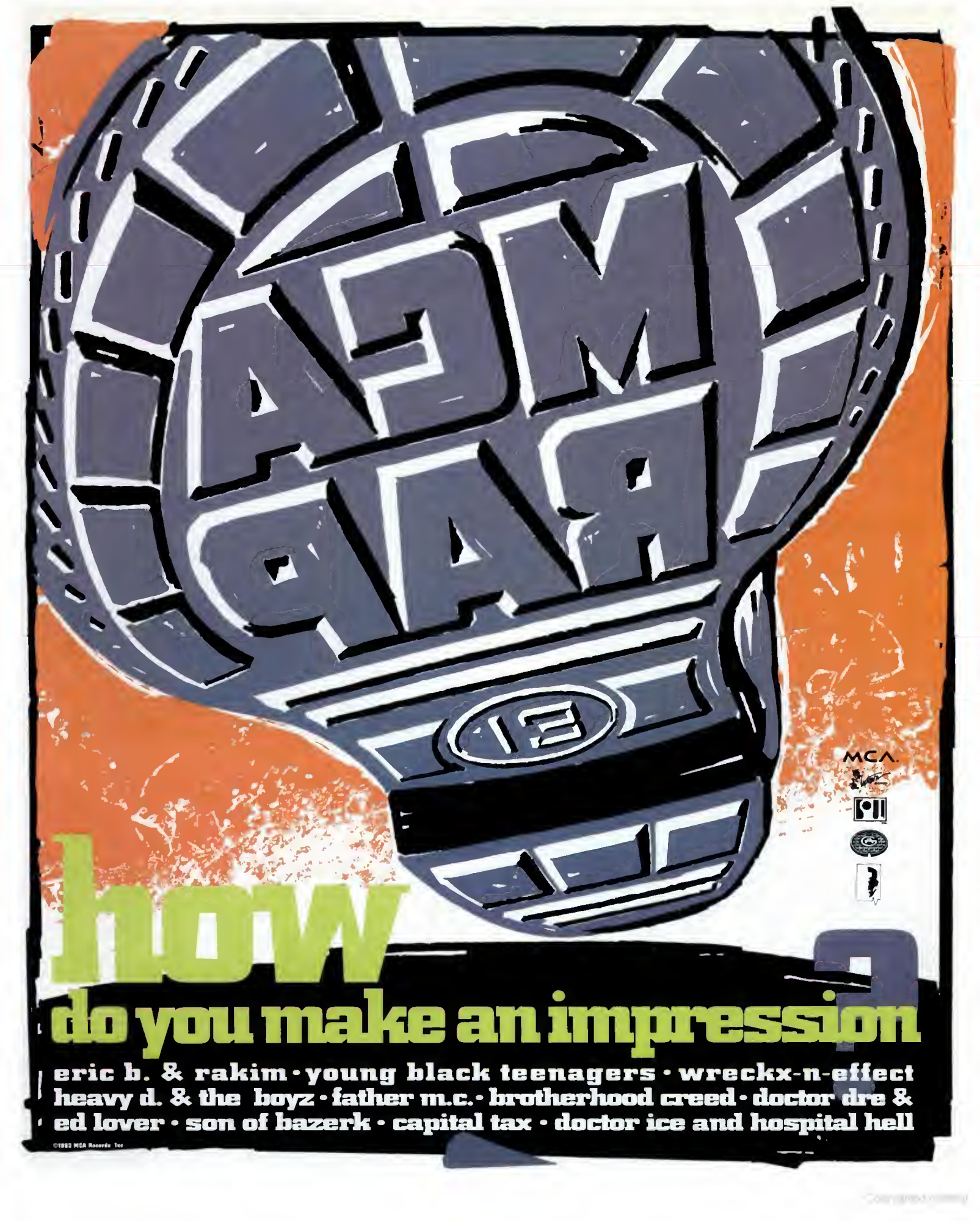
In India, Baba Sehgal, the country's first male Hindi pop star, has amassed double-gold sales (60,000) for his third album, "Thanda Thandi Pani" (Cold Cold Water, Magnasound). The title track is a Hindi rap featuring Sehgal's humorous lyrics spliced to instrumental backing from Vanilla Ice's "Ice Ice Baby."

But while imitation may be the sincerest form of flattery, such mimicry rarely produces the best rap music. Indeed, as it has traveled round the world, rap has often found itself the victim of a cultural mugging. In Germany the puppets of the satirical TV show "Hurra Deutschland," which is modeled on the U.K. program "Spitting Image," recently scored a hit (under the alias Kohl and the Gang) with a political comedy rap entitled "He's The Boss" (Polydor). In South Africa the government-run TV station has attempted to give its youth sports program a boost by commissioning a bland piece of rap music for its theme song.

Rap sells. There are now advertisements for French crackers, English building societies, African soft drinks and, of course, American jeans—all

(Continued on page R-22)




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rap on the road:

Family-style "hit squad" gets over, but hard-core is still hard to book.

by abbie kearse

In the fall of 1992 the momentum started to grow on U.S. rap tours. The Beastie Boys headed back on the road with Da Lench Mob for the first half and Cypress Hill for the second. Public Enemy recently wrapped up an opening spot on U2's "Zoo TV" tour. Rap newcomers Arrested Development spent some time on the road with the funky divas En Vogue, while Kriss Kross traveled the States with MC Lyte. But one of the most notable bills on the road this fall was "The Hit Squad" tour, featuring EPMD, DAS EFX, Red Man and K-Solo. One of the reasons this tour stood out among the rest was because it happened to be one of the few straight-up hip-hop tours on the road. The groups on this bill possessed a special bond considering EPMD members Erick Sermon and Parrish Smith produce and manage all of the groups on the roster—making it a rap tour reminiscent of the family-type atmosphere established back in the days when Run DMC would tour with other Def Jam or RUSH acts.

Times have changed in the industry since Run DMC's glory days. Booking rap tours has become nearly impossible due to either lack of venues willing to take the financial risk on rap shows because of high security costs or disillusioned booking agents keeping their bands off the road.

"There are a number of reasons [it's hard to book a rap tour in 1992], some of which are sociological and some of which are economic," says N.W.A. manager Jerry Heller. "Some of the economic reasons are that the halls do not embrace rap tours and they jack up the insurance costs and jack up the cost of security to the point where it prohibits a promoter or entrepreneur from doing a show. On other kinds of shows, if a guy invests a certain amount of money with a certain amount of profit potential, that's a business risk that normally a promoter is willing to take. With a Whitney Houston show, a promoter may put up $250,000 with a chance of making $100,000 or $200,000. That obviously becomes an acceptable risk. On a rap show, where you may be paying $30,000 or $40,000 for security costs and say a dollar or a dollar and a quarter a seat for insurance, the cost becomes so prohibitive that a guy has to put up the same amount of money—say the $250,000 he would on a Whitney Houston show or an En Vogue show—with the chance of making only $30,000 or $40,000, which becomes a risk that's just not acceptable."

EPMD's 24-year-old Parrish Smith is also hopeful that things are going to change. Smith and rap partner Erick Sermon head up SHUMA Management based in the New York suburban village of Babylon, Long Island, where they like to oversee the booking of their tours. Smith says that when it comes time to book a tour, the higher an act charts the more doors open. "Promoters started coming to the table. With DAS EFX almost platinum, EPMD with four consecutive gold albums and Red Man and K-Solo with a big vibe happening, they wanted a package deal. So we knew that they were going to come to us, because rap has had a big hole where there was no tours."

Smith adds that the cost of putting on a rap show is something they considered when planning "The Hit Squad" tour. "Naturally, the insurance is going to be up because rap has a past," says Smith. "But the overall outlook is that you definitely have to have the right security or EPMD itself won't perform. It's up to us to take care of that for our fans, and we stress heavy security on all our riders."



Squadders' Rights: DAS EFX

ICM vice president Mark Siegel, who booked "The Hit Squad" tour, contends he went about arranging the tour with a positive attitude. "At ICM we feel that we should take artists to every market where their record sells," he says. "Most agents are afraid they might be asking for problems when booking a rap tour. But we went to buildings where you could control security. We also went back to buildings where we've been before. The problem is that not too many experienced promoters want to do rap anymore."

Heller admits that N.W.A., a band that has numerous problems while touring, is starting to adopt a different strategy to deal with most promoters' rejection. "What I am planning to do with N.W.A. is keep them off the road for a while," he says. "Of course, N.W.A. had problems in lots of venues. They were arrested on stage in Cincinnati for obscenity, and they had the police break up their concert in Detroit for doing 'Fuck Tha Police.' So we've had the added problems of civic political pressures. But for now we're going to concentrate on their solo albums."

Taking hard-core rap on the road isn't always a given in the industry, and Smith aspires to break new ground with EPMD. "This is the first tour that we are headlining," he says, "but we've been on big tours in the past—with MC Hammer, LL Cool J, Run DMC, the Gathering of the Tribes and Heavy D. We've been on a lot of tours and we've had a chance to get some experience. Now we want to take it to that level, but with the underground, because hard-core street music hasn't really been taken to that level. A lot of the groups on the headlining bills are crossover acts, and there has never really been a hard-core group in there to actually represent that hard-core funk."

For Smith and Sermon, taking charge of their careers has made a difference to their fans. For instance, the two rappers sit in on general meetings with Siegel at ICM to discuss all elements of their tour, such as lighting arrangements, ticket prices and sound. In fact, according to Smith, they are still learning a lot about the industry as they go along. When "The Hit Squad" tour stopped at the Apollo theater in New York City for two sold-out shows, Smith and Sermon had to perform with hoarse throats. Smith elaborates on that night: "The Apollo show was great but our voices got hoarse because we sing live where some artists lip-synch. I just figured out what's going to save our voices in the future—stage monitors! You know, everything is a process and we're still learning. We would go out on stage and everything was all amps and volume, and we would try and scream as loud as we could to hear ourselves in the speaker. Meanwhile, the solution [to throat problems] was something as simple as putting a stage monitor in front of you."

As rap continues to evolve, so will the elements of touring. Industry veteran Heller feels the passive ban on rap concerts by promoters in the '90s is only a temporary setback. "I've been in rock 'n' roll since the beginning," he says. "I represented Elton John and Pink Floyd, and I remember when they wouldn't play Rolling Stones records because they said 'Let's Spend The Night Together.' I remember when the Rolling Stones couldn't get into halls because they were the bad boys of rock 'n' roll. You look at that and see how all things change. Pretty soon, as rap becomes more important and as it becomes mainstream, things will change when it comes to touring." ■

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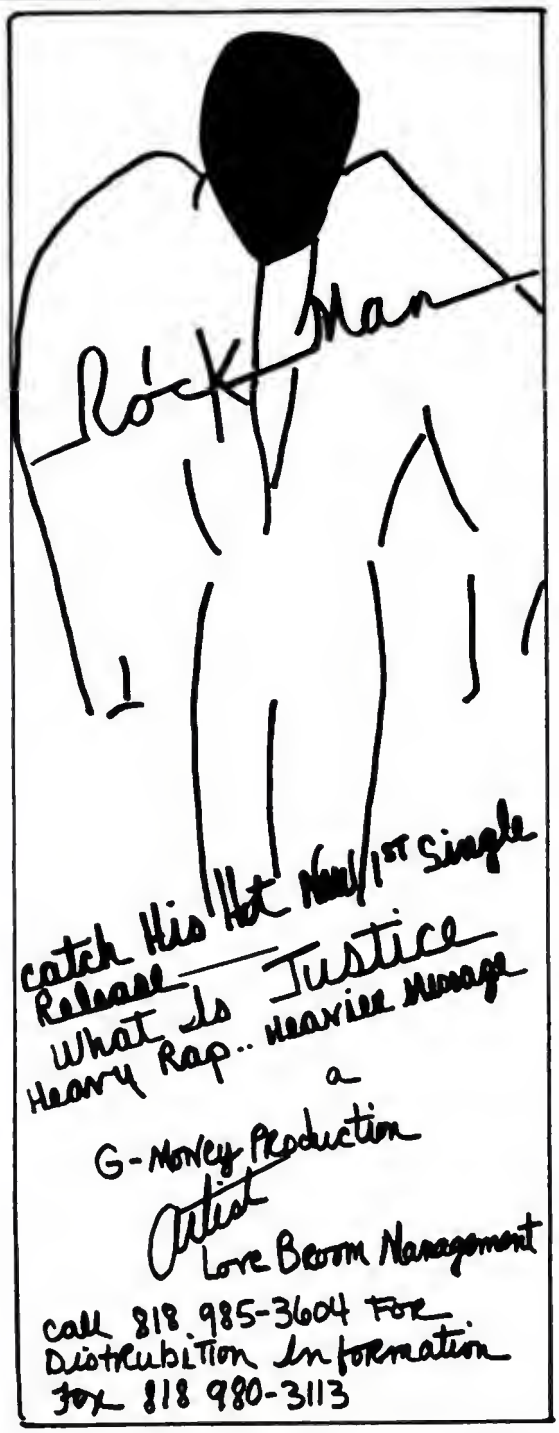
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rap

dancehall

(Continued from page R-6)

Grammy. Shabba made those things happen."

And labels, both major and independent, are definitely listening. According to Epic A&R director Vivian Scott, who's responsible for signing Shabba, Epic has signed another dancehall artist, Lady Patra, who sings and DJs. "She's like a cross between a female Shabba and a dancehall Mary J. Blige," says Scott.

Columbia Records has by far been the most aggressive label in signing dancehall artists. In addition to the success of artists Supercat and Mad Cobra and "Dancehall Español," the Spanish dancehall compilation, A&R manager Maxine Stowe counts three stylistically diverse new dancehall artists who are set for releases this winter: longtime dancehall star Tiger, Carla Marshall and Tony Rebel, who's known for his culturally uplifting lyrics. "We wanted a broad spectrum of styles," says Stowe, "because we're interested in artist and market development. We knew the best way to do that would be to sign the top acts first, like Supercat, then build up younger artists over time."

The emerging market for dancehall is continuing to expand. Though it was once a music made by and for a relatively Jamaica-centric audience, new styles are rapidly emerging that preserve the basic dancehall feel but integrate other elements like hip-hop and R&B.

Urban radio, for instance, has been particularly receptive to Mad Cobra's "Flex" single. And, says Vivian Scott, "We've noticed that radio has been more receptive to Shabba when he's accompanied by a known R&B singer" like Maxi Priest and—on his new single "Slow And Sexy"—Johnny Gill. Scott feels that in the next year there will be more such dancehall R&B duets and artists who can sing as well as DJ, like Lady Patra.

Stowe also feels that in the next year dancehall will reflect a broader spectrum of sounds. "I think there will be more hip-hop in Jamaica," she says, "and there will be a different groove in dancehall, more like a New Jack Swing." She also feels the music will be less producer-driven than it has been and become more artist-driven, citing Tony Rebel's upcoming album, with tracks by four different producers, as an example of things to come.

Epic's and Columbia's marketing strategies reflect a long-term commitment to dancehall that has been catching on at other labels. The question of how to market this new music is also easier to answer for people who haven't been long associated with it, largely because of hip-hop. "Hip-hop really paved the way for the street marketing techniques that are vital to breaking new dancehall artists," claims Stowe.

Merlin Bobb, senior VP of A&R at Atco/East West, agrees. Seeing dancehall as very close to hip-hop, Bobb, who first signed Lieutenant Switchie to Atlantic, is using a similar plan to break East West's new dancehall artist Snow, a white singer-DJ from Toronto. "First we want to get a street buzz with his first single, 'Informer,' by sending it to the club DJs and the stores. Then after awhile we'll send the next single to the radio."

With the already highly competitive dancehall world, the competition in the States will increase over the next year with releases by the previously mentioned artists, as well as the following: Barrington Levy (MCA), Buju Banton (Mercury), Romy Dee (Priority), Willi One Blood (Wild Pitch) and Combined Flavour (Danzalot/MCA).



Latifah Duets With Dancehall

While some hard-core fans may be skeptical about the sudden interest of American labels in Jamaican music, Supercat counts himself among those who see definite benefits beyond increased market exposure. "Signing to a major label is like saving the day for the music because it is helpful in organizing the business of the music," he says, going on to decry the disorganized state of the Jamaican music business.

Important to Supercat and other Jamaican artists is the passage of a copyright law in Jamaica to protect the artists' work. "If the Jamaican government and people organize and pass the copyright law, the music will become even more valuable," he points out. "But no one wants to pass the copyright law because there are too many crooks in the business—and I mean big-time people." To Supercat, gaining increased worldwide attention as an artist can put him in a position to influence other artists and people in the Jamaican music business to act on this matter. If that becomes a reality, this will perhaps be the greatest impact dancehall can have in Jamaica and beyond. ■



Vet In The 'hall: Supercat

indies

(Continued from page R-14)

self to being independent. An indie can turn around a record quicker, so you can meet the tastes of the marketplace; a major is so bogged down with too many records and too many priorities. On an indie, you're dealing like every record could by your last, and you'll be out there killing for it. A major can't do that. We can't have a 20-person promo department that some of the majors would, but that just makes the job even more challenging."

Select is a former indie that now sends some of its product, but not all, through a major label. "We do all the promotion and all the marketing, even for the stuff that's distributed through Elektra," points out Wyatt Cheek, VP of promotion and marketing. "They don't have any less work, just because we've signed on with them. We're able to more intimately work our product; we can get it developed from the ground level. Their distribution is obviously much more powerful. The things that are in character with Elektra go through them, but a lot of the street rap stuff isn't—like AMG, A-Team and Red Hot Lover Tone. The biggest advantage to the branch distribution is the might of a WEA. But on the other hand, with certain kinds of records, that force is active a layer above where those records begin. Some of the individual accounts and some of the street elements of marketing and promotion would be missed. What develops in the street often becomes mass appeal, so you can wonder if it would have been even bigger if you'd started with branch distribution. But I think generally the record goes the distance it's going to. Our records have done what they ought to, and I think that's because we've put the right records through the right system initially. Rap music, as Fred keeps telling us, is pop music, and its appeal is a lot broader than anyone wants to acknowledge."

Big Beat is another example of a hybrid. Owned by Atlantic, it operates mostly on its own. Rob Tewlow, co-director of A&R and director of marketing and product management for the rap department, explains, "We promote and market the rap records entirely in-house. Our second major rap project, OFTB (Operation From The Bottom), has an LP 'Straight Up Watts,' single 'Slangin' Dope (Gimme 'Nother Hit)' and video in late November. We do have the option of WEA distribution, and sometimes Atlantic will give us a project to distribute—like Charm's new album will go through WEA. We'll use them for things with a definitive pop potential, but each project is evaluated on its

(Continued on page R-22)

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rap

world

(Continued from page R-16)

using rap (or recognizable variants) as their chosen musical medium.

Such crass misappropriations of the most incendiary musical movement of the past decade nevertheless underline the genuine power of rap as a vehicle for the communication of attitudes and ideas among international communities. As the author Nelson George succinctly observed, "Rap has a lot of words." No matter where in the world you find yourself, if you want to use music to get something off your chest, protest an injustice, explain a philosophy or simply let people know who you are and what you're about, then rap is your best bet.

In South Africa, where rap is now an accepted strand of a broad musical spectrum, the group Taps recently released its second album, "Young Hip And African," on the David Gresham label. "It's not about politics, hype or black or white," a spokesman explained. "The subject here is pride, African pride."

Township influences abound in the music of Prophets of the City, still South Africa's premier rap act. Although its members ape American culture with their look and street names, their rhymes are born of experiences in their own black communities.

The furor caused by the strident social commentary of East German rapper J. on his Polydor debut, "We Are The Majority," further emphasizes the international political dimension that rap has assumed. In neighboring France, the group Supreme NTM—from the tough Parisian area of Seine Saint-Denis—is often referred to as the French Public Enemy. Like most European rap posses, though, it is a mixed-race unit. The band, which has achieved substantial sales without any radio play whatsoever, punches home a provocative mix of heavy ghetto attitude and social-idealist politics rapped out in uncompromising French street-language. In a similar vein is I Am, a posse from Marseilles whose album "From The Planet Mars" is doing brisk business.

One of the most significant and unforeseen results of the international rap explosion has been its linguistic impact. At a basic level, as in America, rap has created an entertainment/media platform for the language of the street, which previously had no such popular outlet. The Japanese group Zing—likened again to Public Enemy, the American rap act against which all "serious" international posses are measured—uses an extremely rough gangster argot, a low-class strain of backstreet Japanese, normally unheard in most walks of life.

In Italy, where virtually every major city has a thriving independent rap scene, the music has provided a vital stimulus for local strains of language. Sicilian-born Frankie HI-NRG MC, who is renowned for his courageous attacks on the Mafia, is typical of a growing number of militant hip-hop acts who choose to perform in their own regional dialects. Far from being another imposition of American culture abroad, rap is proving to be the ideal vehicle for rediscovering local cultural roots and translating them into hard political statements.

The Fabulous Trobadors from the south of France have gone one step further, rehabilitating one of Europe's most ancient languages, Occitan, and reviving the technique of verbal "fights," an oral tradition that dates back to the Middle Ages.

Indeed, rap and the French language are enjoying a love affair. For while the rhythms and cadences of French have always been woefully ill-suited to rock 'n' roll, there is a natural affinity between the rhyming couplets of rap and the poetic French "chanson" tradition. The tremendous and enduring enthusiasm for rap in France is sufficient to sustain a weekly TV program, "Rapline," on the national M6 channel, and to make the country's leading rapper M.C. Solaar into a megastar. His debut album has now sold 100,000 copies and has produced four hit singles, and he is soon to be marketed in the U.K. on the highly fashionable Talkin' Loud label.

If Solaar breaks through in Britain, he will be going against the trend. For while rap has exerted a tremendous influence on British popular music, there have been few British rap stars. The Shamen's recent No. 1 "Ebeneezer Goode" is basically a rap song, and acts from Neneh Cherry to the Stereo MCs incorporate a substantial element of rap in their music. But contrary to the French experience, the unsuitability of British accents has tended to undermine the credibility of U.K. rappers. For some reason, the cockney rhymes of such acts as Derek B and Smiley Culture lack conviction, while rapping in a Northern or Scottish accent sounds faintly ridiculous—a point amply demonstrated by the KLF and MC Tunes. Also, the overwhelming popularity of techno and, to a lesser extent, raggae has claimed the attention of those people who two or three years ago might have taken an exclusive interest in rap. Thus, after an initial burst of enthusiasm, rap culture in the U.K. has been quietly absorbed into the mainstream.

There are now urban rap strongholds all around the world. Frankfurt is known as "the cradle of German rap." The city is home to Turbo B (of Snap), B.G. the Prince of Rap and most recently Die Fantastischen Vier (The Fantastic Four), whose in-your-face second album, "4 Gewinnt" (4 Wins, Sony), bludgeoned its way into the Top 10 last month. A vibrant hip-hop street culture flourishes in the Tokyo suburbs of Shibuya and Shinjuku. And in the black townships of Cape Town, rap fulfills a role as an alternative public information service.

At a time when mistrust of political leaders and legal institutions is more widespread than ever and the "overground" news is disseminated by increasingly sophisticated communications systems, rap has become the global bush telegraph of the street. Word. ■



Ice Cube: No Single Needed

indies

(Continued from page R-20)

own. Our biggest reason not to use them [for rap] is that WEA distribution has so many bigger priorities.

"Where WEA could help us is if we had a record selling faster than we could supply it; that's when the sheer volume of product they could move would help a project. On the pop side, if something crossed over, like OPP did for Tommy Boy, and the demand was incredible, we would have the luxury of tapping into their capabilities. But so far we don't have any group with the type of sales base that would warrant anything like that."

Unlike a lot of the majors, Big Beat is an "ardent supporter of vinyl," according to Tewlow. "Demand is significantly less—for singles about 2 percent is vinyl—but we put it out to service DJs. With album projects you'd service some vinyl initially. After the first few months there's no point, but at first, for the DJs, it's important. Vinyl still is the important medium for breaking rap records; that's where it originated and you can't siphon that out. Cassettes are a big mover for rap now, especially in the South and the West, where it's such a car culture that cassettes sell well—better than CDs.

"Rap albums are a lot different than they used to be. There's not so many throwaway tracks anymore. It's not just about singles, and the majors don't have a real handle on that. The way rap albums are created is a full-scale thing now." ■



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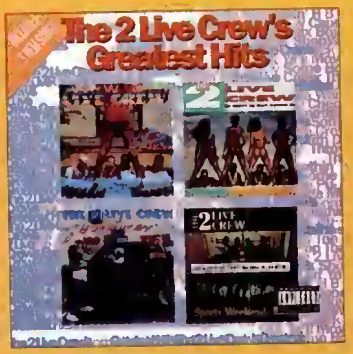
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tactics

(Continued from page R-10)

nications, "The difference between [the early days of rap promotion] and now is that people have started doing the conventional promotions. That was never the way. Now the majors have the power to do it that way." He cites the traditional single-release with the album dropping a month later. "I'm releasing three singles before I even do an album," he says. "I'm more concerned about developing a buzz before I release a record; setup is more of a real process now. I've been setting up Redman for six months."

With the field of rap labels and the sheer number of artists escalating, many execs say they must alter their release schedules in order to compete.

"In the early stages of the game, if you got your radar up, you could get signals about whether something was real or not, but it can take a lot longer for a record to develop now," says Lynch. "It takes longer for a record to break in the market. It took six months for House of Pain's 'Jump Around' to develop."

Priority president Bryan Turner says that in the past labels had the patience to stick with an artist. "When we put out Eazy-E's first single, 'Radio Radio,' it took nine months to make that happen. I fear for the future of the genre if it took nine months for that to break.

"Business is shitty," he continues, saying that retail returns for credit are way up because retailers demand more immediate sales with limited space in which to sell. "I'm relegated to doing more promotion on these acts to keep the record out there, and they're forcing me to move my timetable up. There's no question that more money is being spent."

Executives still cite showcasing artists at conventions and clubs as being effective in reaching new audiences. While events like New York Live, which has showcased many up-and-coming rap talents, help to create a street buzz on new talent, appearances on television's "In Living Color" and "The Arsenio Hall Show" are still prime tools for enhancing a rap artist's image. Ads in cutting-edge rap-oriented journals like *The Source* and *Rappages* are effective. Tommy Boy's Lynch says that ads in smaller, regional papers like San Francisco's *The Bomb*, Seattle's *Flavor*, San Diego's *Straight From The Lip*, L.A.'s *The Rap Sheet* and New York's *One Nut Network* and *Beat Down* have also been useful in reaching the right audiences.

The Radio Dilemma

While radio stations have helped to make huge hits of street-styled acts House of Pain, Kris Kross and Naughty By Nature, promoters of rap still face a wall of resistance and misperceptions.



"There's still no black radio play," says Simmons, who counts RAL/Def Jam and Rush Management among his holdings. "You might hear a record once a day. But I still work radio."

Select's Cheek doesn't think radio is opening up. "It's closing down," he says. "I'm finding that it's actually harder [to get a record played]. What [radio is] doing is playing those records that come up from the street with a big ground swell and a lot of video play—it could be DAS EFX, Chubb Rock. But they are responding to their audience's plea to play the music. That doesn't signify that they're more open." He adds that while mix shows meet audience demand, they still don't demonstrate a real commitment by programmers to play rap during other dayparts.

Priority's Bryan Turner feels that "the negative side of [radio acceptance is] it has relegated rap music as a genre of music to hit singles again, and it's hurting companies like mine. I'm still trying to develop end sign artists who don't need to have a hit song. One side is good, but the negative is that the majors sign groups because they hear a song, they put the song out to radio, radio's got to play rap to be viewed as hip. So they're playing this song, and the record companies are shipping albums to retail. But they're not selling, because they're songs, not artists." He adds that upon the release of his more "artist-oriented, not single-oriented" albums, retailers now ask about chart position or which track is hitting before ordering.

Another issue for rap promoters is the encroachment of "major-label" sensibilities, which dilute the immediate, hungry, take-it-to-the-streets reflexes required to promote rap. The acquisition of rap labels by the majors, whether through buyouts, mergers or distribution deals, was designed to give the smaller rap independents more resources within the market while allowing them to utilize time-proven street-oriented promotion techniques. But many label execs feel that the indie ways of doing things has been phased out in favor of cookie-cutter major-label promotion practices.

"When rap first came out, the artists became popular in the way they were exposed, which was word-of-mouth, and the mom-and-pops," says Priority's Turner. "The interesting thing about this whole [rap] explosion in the market rap music is that we haven't embraced that old-school traditional way. We're not set up for it. Our roster is much more street-oriented. "

Monica Lynch, though, sees "a lot of the old-boy network way of doing things being adopted by the rap community, i.e. chart hype and hype in general. I think that labels have to be very cautious. A lot of times at the major labels, their traffic is such that, if they have a lot of rap releases, they just churn them out the way they do a lot of R&B records."

The Strength Of Video

One fairly consistent method of alternative marketing is video, which has been the single largest factor in breaking new rap acts in the past two years, what with the rise in popularity of the viewer-programmed The Box channel and MTV's introduction of the "Fade To Black" program.

"I think rap has now become more of a visual experience as opposed to a listening experience," says Vernell Johnson, senior VP of promotion for Jive Records, who sees the video as a positive tool. "With the influx of videos, people can understand it a lot better. One of the problems with rap is that a lot of people didn't understand the words or where the artists were coming from. Now they can see or hear and don't think every rapper is out to harm them, and that's good. There are a lot of profound statements being made by these artists."

But Select's Cheek objects to rising costs and the programming choices at MTV. "Video is too important," he says. "I am vehemently opposed to the cost of doing them and being at every [video] programmer's mercy for play, especially at the major outlets. We've had some successful acts on record and still haven't had what we feel we deserve in terms of video exposure, particularly at MTV. Based on what I see going on there, we're just on line and taking numbers."

Because of rap's street-level view being at odds with the conservative requirements of video programmers, some videos have to be edited or reshot. "We already go through an A&R process with the record, but you have to be A&R'ed again by video outlets," says Cheek. "You can say this word but not that word, and we're continually doing edits, which can still be rejected. It's difficult." Cheek adds, however, that videos greatly enhance the artist's image and have helped them to secure live shows.

Executives agree that there is no one tried-and-true method for breaking rap artists. "The rap audience is so diverse and expansive, and it's not a consumer to be taken for granted," says Cheek. "Not all rap enthusiasts need and want the same thing or come from the same perspectives. The closer you come to staying true to the art, the better your chances of winning not only with the 'heads,' but also with newer enthusiasts as well." ■

dissed

(Continued from page R-18)

Bucano proposes a solution that's on the supply side. "I've been working on a computer program called Direct Link, which will place the point of purchase in the home via a computer," he says. "Kids will be able to get the music right from their homes, sometimes at a reduced price. It would be available at major distributors and even indies. I'm hoping to get it out there next year or so."

Lynch, who calls bootlegging "a problem that doesn't seem like it will go away, proposes a multi-pronged "outrageous" concept—actually working with the bootleggers. "We're wondering if having a new artist's song on an uptown-mixed tape might help us in trying to develop that street buzz," she says. "We're trying to see if there's a potential silver lining with this scenario."

Though not as pressing as the bootleg tape issue, the matter of counterfeit vinyl album titles has also caused concern in 1992. Many labels that had stopped issuing album titles on vinyl (like Elektra and Jive) started again. "There's that much of a demand among street DJs," says Jeff Sledge, manager of rap promotion at Jive.

Besides the piracy problem, rap music's conflict with sampling also hasn't died down. In January, a case invoking Biz Markie sampling the Gilbert O'Sullivan song "Alone Again (Naturally)" prompted more than a few major labels to initiate "ultrasafe" sample-clearing procedures. Consequently, albums by Kool G. Rap & Polo on Cold Chillin', Grand Puba on Elektra and others were delayed. "The G. Rap album 'Live And Let Die' was in sample hell for about eight months," says Cold Chillin' president Lenny Fitchtelberg. "We used to clear a lot of samples before. Now we clear everything."

For reasons Fitchtelberg wouldn't disclose, except to say it has "something to do with the censorship issue," Warner Bros. has opted not to distribute "Live And Let Die." For similar reasons, Intelligent Hoodlum was asked to tone down or delete some of his lyrics, and FUZ was dropped from MCA.

"There have been a lot of negative developments in rap this year," says Weiss. "The good news is that the art form is avoiding stagnation." ■

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Strait Country. MCA artist, and now movie actor, George Strait visits with record label execs and actresses at the Nashville-held motion-picture world premiere of "Pure Country," in which he stars. Pictured, from left, are Bruce Hinton, president, MCA/Nashville; actress Lesley Ann Warren, who appears in the movie; Strait; actress Isabel Glasser, also in the movie; and Tony Brown, executive VP and head of A&R, MCA/Nashville.

Tanya Tucker Pilots Into Platinum

Liberty Making Artist, New Set A Priority

■ BY DEBBIE HOLLEY

NASHVILLE—After 20 years in the country record business, more than 25 top-five records, and miles and miles of touring, superstar Tanya Tucker is finally a platinum-selling artist. Though she has delivered a couple of gold albums ("Tanya Tucker Greatest Hits" and "TNT," both certified by the Recording Industry Assn. of America in 1978), her more recent and highly touted Liberty release, "What Do I Do With Me," was the nudge she needed to move her over the platinum edge.

Tucker first hit the country airwaves in 1972 (at age 13) with the Columbia single "Delta Dawn." She eventually recorded for MCA and Arista, before taking a three-year hiatus and returning in 1986 to sign with Capitol (now Liberty), where she is currently the roster's top-selling female artist, second only to Garth Brooks in Liberty's overall sales.

She has a consistent and successful singles chart history and an easily recognized vocal style. So why hasn't she seen platinum-album status before now? Sources close to her name several factors. First, and perhaps foremost, the high wave of country album sales the industry is now experiencing has been building over the past several years. Prior to the rise in country sales, Tucker was moving album units that were comparable to many in her league and, according to Liberty's VP of promotion, Bill Catino, in the neighborhood of 100,000 units. "She has never really been a consistent gold-selling artist, but 100,000 was pretty common for successful name acts then. That was before Randy Travis, Clint Black, and Garth Brooks."

Jerry Crutchfield, VP of A&R at Liberty and Tucker's producer for more than 15 years, claims Tucker has always been an "impact" artist at radio. Of the 21 singles released since Tucker signed with Liberty, all but two have reached the top 10, and 15 of those were top five. Discussing her platinum success, he says, "I think the idea of Tanya Tucker has come of age." At 34, she's still younger than most of her contemporaries and has had 21 years of success and hits. "But now," he says, "she's more accessible to all facets of the market and now she's more acceptable. Her image is a very positive one."

Although Crutchfield says the music is "first and foremost," he also says much "strategizing and brainstorming" took place in preparation of "What Do I Do With Me." The label examined Tucker's low sales figures, considering the kind of radio success she had had and her staus as a superstar. "We said, 'With all of these hits, why are we not selling gold and platinum every time out?' " Crutchfield says.

Liberty circled its wagons and serviced Tucker's product with sharper focus "on presentation and positioning," says Crutchfield, "and really found out that, historically, her product had not been placed properly. If her album is not in the record store, the buyers aren't going to go, 'Aw shucks, I'll come back.' They're going to go, 'Well give me this,' because they're there to buy music and there's too much great music out there." Crutchfield says her product is now positioned relative to her status as a superstar.

TUCKER A PRIORITY

Bob Freese, VP of sales and marketing at Liberty, agrees. "Our regionals are doing a terrific job of making sure that Tanya is a priority."

Liberty shipped 250,000 units of Tucker's newest release, "Can't Run From Yourself," which hit the streets Oct. 6 and marked her 25th album. "In the country world, that will fill every pipeline, but it won't overload it," says Freese. At press time, the number of distributed units was up to 375,000. The suggested retail price is $10.98 for cassette and $15.98 for CD.

Freese says Liberty is aiming Tucker's product, in part, toward people who are testing country music, "not just the straight-ahead country audience." A glance at her new album cover reveals an unusually glamorous photograph of Tucker, marking a more mature and sexy image. "Tanya has a bit of mystique and intrigue about her," says Catino, who believes the country audience has moved away from the "little 13-year-old Tanya Tucker that I'm sure a lot of them visualized for years. Her image has been tamed and sharpened. She has become a real classy lady out there and her music has gotten a little edgier."

Freese says his department has the new album tied in with major retail outlets through the holidays. "It is one of the most focused-on albums at retail because of the marketing campaign we laid out—that's price and positioning in a lot of stores." Freese has also placed a tremendous amount of newspaper and radio ads. "It's a priority for us just like Garth Brooks. We are spending money and we're supporting her like a superstar."

"Can't Run From Yourself" is No. 15 on Billboard's Top Country Albums chart in its sixth week there. ("What Do I Do With Me" is still on the albums chart after 72 weeks.) On The Billboard 200, the new record moves to No. 52 with a bullet, while the first single,

(Continued on page 30)

To What Degree Is Country Collegiate?

An Increasing Number Of Acts Earning Diplomas

Nashville Scene

by Edward Morris



COLLEGE TRY: We still don't see a lot of academic robes on Music Row, but we've noticed that an increasing number of country performers are coming to town with a college degree in tow. **Reba McEntire, Garth Brooks, Radney Foster, Mary-Chapin Carpenter, Suzy Bogguss, Mike Reid, George Stralt, Trisha Yearwood, Lisa Stewart,** and **Lionel Cartwright,** to name a few, will always have "Old Main" to look back on with pride, whether or not they ever make it to the Country Music Hall of Fame. Dozens of other major acts have at least tasted the campus life.

We don't know if this fact amounts to anything beyond itself, but it may just be one of the many elements that account for country music's broadening appeal. Even today, most country artists come from small towns and rural regions, which are the last bastions of social insularity. Colleges—even backwater ones—tend to break down regionalism, less by education than by exposure to other people and the cultural baggage they bring with them. Thus do themes, sounds, and attitudes that would have once seemed foreign embed themselves naturally into country records and videos. And thus does the "language" spoken there seem more universal and accessible.

MAKING THE ROUNDS: **Kenny Rogers, Vince Gill,** and **Wynonna** are scheduled to perform on the two-hour CBS-TV special "A Country Music Celebration," to air this coming spring. It will be taped Jan. 13 at the Grand Ole Opry House. Other acts are yet to be announced for the show that will commemorate the 35th anniversary of the Country Music Assn. ... Gill is the new national spokesman for the EAR Foundation, an organization concerned with hearing ... The family of **Fred Rose**—the late music publisher, songwriter, and member of the Country Music Hall of Fame—has donated a collection of his memorabilia to the Country Music Foundation. Included are sheet music, correspondence, song manuscripts, and photos. CMF historian **John Rumble** is writing a biography of Rose, about whom he also wrote his doctoral dissertation ... The **Cactus Brothers,** who recently signed to Liberty Records, will perform five nights at the Break For The Border club in Dublin, Dec. 2-6 ... Mel Tillis Enterprises has moved to 809 18th Ave. South, in Nashville.

Hallway Entertainment & Distribution, Nashville, has released an hourlong home video biography of **Willie Nelson.** It features segments of 20 performances and comments from **Waylon Jennings, Kris Kristofferson, Faron Young, Ray Charles, Emmylou Harris, Gary Busey,** and others ... **Tim Wood** has joined the Liz Gregory Talent Agency in Nashville as a booking agent ... **Randy Travis** will be honored Dec. 3 in Washington by the USO for his work on that organization's behalf. Also up for honors that night: Secretary of Defense **Dick Cheney; William Anders,** chairman and CEO of General Dynamics; and **Helga Haub,** president of the USO Council of Wiesbaden, Germany ... MCA Records threw a party Nov. 16 to celebrate **Mark Chesnutt's** "Longnecks & Short Stories" album going gold.

"Inside Country Music With **Rene Goodman,"** a two-minute weekday radio series, debuted Nov. 2 and is now heard in 40 markets in the U.S. and Canada. The host is a former reporter for "Crook & Chase" ... Booking agent **Sol Saffian** has joined Buddy Lee Attractions. He was formerly a vice president at the William Morris Agency ... **David Kershenbaum,** formerly with Morgan Creek Records, is **K.T. Oslin's** new producer. The two are currently working on three new songs for Oslin's upcoming greatest-hits collection.

MARK YOUR CALENDAR: Two songs performed by Atlantic/Nashville artists will be heard on the Nov. 29 segment of the ABC-TV series "Life Goes On": **Tracy Lawrence's** "Somebody Paints The Wall" and **Neal McCoy's** "Now I Pray For Rain" ... **Joe Diffie** and **Exile** will perform a benefit concert Dec. 8 at 7 p.m. at the Grand Ole Opry House for First Steps, an organization that deals with disabled children. Tickets are available through Ticketmaster ... The W.O. Smith Community Music School and BMI will present their "Jazz On Music Row" Christmas Concert Dec. 13 at 4 p.m. at the BMI building at 10 Music Square East. Tickets are available at the door for $5 each or $1 for those under 18. Included in the deal: coffee, cider, free parking.

Americana Network To Air On Nostalgia

NASHVILLE—The still-to-air Americana Television Network in Branson, Mo., says it will make its debut as a segment of Nostalgia Television's overall programming.

An ATN announcement says the network will provide Nostalgia a weekly 10- to 15-hour block of programming beginning in March '93, and that the block will be expanded to 30 hours a week in June. Ultimately, ATN aims to be an independent service.

According to the announcement, the 7-year-old Nostalgia Television has 14 million viewers. It will handle affiliate sales, affiliate and tradeshow marketing, and on-air promotion for Americana. ATN will sell its own advertising.

ATN, a privately held corporation, describes itself as a programmer of "American music, back-to-basics lifestyle pieces, folk arts and crafts, travel, outdoor, and nature shows."

It is headed by Stan Hitchcock, who ran Country Music Television until it was purchased in '91 by Gaylord Entertainment Co. and Group W Satellite Communications.

ATN does not specify when it will function apart from Nostalgia.

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FOR WEEK ENDING NOV. 28, 1992

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	1	1	8	**GARTH BROOKS** LIBERTY 98743* (10.98/16.98) 8 weeks at No. 1	THE CHASE	1
2	2	2	26	**BILLY RAY CYRUS** ▲[5] MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1
3	3	3	9	**GEORGE STRAIT** ▲ MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	3
(4)	4	4	12	**GARTH BROOKS** ▲[2] LIBERTY 98742* (9.98/15.98)	BEYOND THE SEASON	2
5	5	5	66	**BROOKS & DUNN** ▲ ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	3
6	6	7	11	**VINCE GILL** ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	3
7	7	6	33	**WYNONNA** ▲[2] CURB 10529*/MCA (10.98/15.98)	WYNONNA	1
8	8	10	114	**GARTH BROOKS** ▲[9] LIBERTY 93866* (9.98/13.98)	NO FENCES	1
8	9	9	62	**GARTH BROOKS** ▲[8] LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
10	10	8	6	**ALAN JACKSON** ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	8
11	11	11	40	**JOHN ANDERSON** ● BNA 61029* (9.98/13.98)	SEMINOLE WIND	10
12	14	15	14	**ALABAMA** ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	11
13	12	13	11	**TRISHA YEARWOOD** ● MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	12
(14)	18	23	7	**ALVIN & THE CHIPMUNKS** CHIPMUNK 53006*/SONY (9.98 EQ/13.98)	CHIPMUNKS IN LOW PLACES	14
15	13	16	6	**TANYA TUCKER** LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	13
16	15	14	20	**MARY-CHAPIN CARPENTER** ● COLUMBIA 48681*/SONY (9.98 EQ/13.98)	COME ON COME ON	6
17	16	19	13	**SOUNDTRACK** ● EPIC SOUNDTRAX 52845*/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4
18	19	17	185	**GARTH BROOKS** ▲[3] LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2
19	17	12	13	**TRAVIS TRITT** ● WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	6
20	20	20	18	**CLINT BLACK** ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	2
21	22	22	59	**REBA MCENTIRE** ▲[2] MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3
22	21	18	6	**LORRIE MORGAN** BNA 66047* (9.98/13.98)	WATCH ME	18
23	23	21	9	**RANDY TRAVIS** WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	14
24	27	27	60	**BILLY OCEAN** SBK 96728*/LIBERTY (9.98/13.98)	BILLY OCEAN	22
25	24	24	7	**PAM TILLIS** ARISTA 18649* (9.98/13.98)	HOMEWARD LOOKING ANGEL	23
26	26	25	79	**ALAN JACKSON** ▲[2] ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
27	28	30	9	**RANDY TRAVIS** WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	20
28	25	26	14	**RICKY VAN SHELTON** ● COLUMBIA 52753*/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	9
(29)	32	35	3	**GEORGE JONES** MCA 10652* (9.98/15.98)	WALLS CAN FALL	29
30	29	28	33	**MARK CHESNUTT** MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9
31	30	29	12	**COLLIN RAYE** EPIC 48963*/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
32	31	32	6	**SUZY BOGGUSS** LIBERTY 98585* (9.98/15.98)	VOICES IN THE WIND	31
33	33	33	53	**SAMMY KERSHAW** ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	17
34	35	34	16	**CHRIS LEDOUX** LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9
35	37	36	77	**TRAVIS TRITT** ▲[2] WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
36	34	31	55	**SUZY BOGGUSS** ● LIBERTY 95847* (9.98/13.98)	ACES	15
37	36	38	88	**VINCE GILL** ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5
(38)	41	41	5	**RESTLESS HEART** RCA 66049* (9.98/15.98)	BIG IRON HORSES	38
39	38	40	83	**LORRIE MORGAN** ● RCA 30210* (9.98/13.98)	SOMETHING IN RED	8
40	40	37	19	**MARTY STUART** MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12
(41)	43	48	3	**DIAMOND RIO** ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	41
42	42	42	72	**TRISHA YEARWOOD** ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2
43	39	39	77	**DIAMOND RIO** ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13
(44)	51	56	6	**TRAVIS TRITT** WARNER BROS. 45029* (10.98/15.98)	A TRAVIS TRITT CHRISTMAS: LOVING TIME OF THE YEAR	44
45	44	44	51	**TRACY LAWRENCE** ● ATLANTIC 82326*/AG (9.98/13.98)	STICKS AND STONES	10
46	49	55	106	**DWIGHT YOAKAM** ● REPRISE 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
47	45	45	72	**TANYA TUCKER** ▲ LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	6
48	48	43	8	**HAL KETCHUM** CURB 77581* (9.98/13.98)	SURE LOVE	36
49	46	46	66	**HAL KETCHUM** ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6
50	50	49	36	**AARON TIPPIN** ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6
51	47	47	6	**KATHY MATTEA** MERCURY 512567* (9.98 EQ/13.98)	LONESOME STANDARD TIME	43
52	52	54	7	**RADNEY FOSTER** ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959	50
53	55	50	14	**DOUG STONE** EPIC 52436*/SONY (9.98 EQ/13.98)	FROM THE HEART	19
54	56	51	29	**CONFEDERATE RAILROAD** ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	36
55	57	53	137	**DOUG STONE** ● EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12
(56)	75	—	2	**VARIOUS ARTISTS** K-TEL 6063 (7.98/12.98)	TODAY'S HOT COUNTRY	56
57	58	61	223	**THE JUDDS** ▲[2] CURB 8318/RCA (9.98/15.98)	GREATEST HITS	1
58	54	57	12	**SAWYER BROWN** CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	39
59	59	58	60	**COLLIN RAYE** ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
60	60	60	141	**ALAN JACKSON** ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
61	53	52	30	**GEORGE STRAIT** ● MCA 10532* (10.98/15.98)	HOLDING MY OWN	5
(62)	65	64	114	**REBA MCENTIRE** ▲ MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
63	66	63	140	**TRAVIS TRITT** ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3
64	61	65	151	**VINCE GILL** ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	2
65	62	62	109	**MARY-CHAPIN CARPENTER** ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
66	64	68	58	**ALABAMA** ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10
67	68	67	31	**VINCE GILL** RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
68	63	59	29	**MCBRIDE & THE RIDE** MCA 10540* (9.98/13.98)	SACRED GROUND	27
69	67	66	26	**MICHELLE WRIGHT** ARISTA 18685* (9.98/13.98)	NOW & THEN	20
70	69	70	185	**CLINT BLACK** ▲[2] RCA 9668 (9.98/13.98)	KILLIN' TIME	1
(71)	NEW ▶		1	**JOHN MICHAEL MONTGOMERY** ATLANTIC 82420*/AG (9.98/15.98)	LIFE'S A DANCE	71
72	71	—	103	**CLINT BLACK** ▲[2] RCA 52372 (9.98/13.98)	PUT YOURSELF IN MY SHOES	1
73	70	72	42	**GEORGE STRAIT** ● MCA 10450* (9.98/15.98)	TEN STRAIT HITS	7
74	72	74	37	**LITTLE TEXAS** WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
(75)	RE-ENTRY		42	**SAWYER BROWN** CURB 95624* (9.98/13.98)	DIRT ROAD	12

◯ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl unavailable. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CDs, are equivalent prices, which are projected from wholesale prices. © 1992, Billboard/BPI Communications, and SoundScan, Inc.

Billboard® Top Country Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

FOR WEEK ENDING NOVEMBER 28, 1992

THIS WEEK	LAST WEEK	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	**PATSY CLINE** ▲[6] MCA 12 (4.98/10.98) 80 weeks at No. 1	GREATEST HITS	80
2	4	**GEORGE STRAIT** ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	80
3	5	**RAY STEVENS** ● MCA 5918* (4.98/11.98)	GREATEST HITS	25
4	6	**THE CHARLIE DANIELS BAND** ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	80
5	8	**VINCE GILL** RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	80
6	7	**GEORGE JONES** ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	66
7	14	**REBA MCENTIRE** ▲ MCA 2789 (7.98/12.98)	GREATEST HITS	78
8	10	**RAY STEVENS** CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	23
9	12	**PATSY CLINE** DELUXE 5050/IMG (7.98/9.98)	20 GOLDEN HITS	51
10	2	**ANNE MURRAY** ▲[4] LIBERTY 46058* (7.98/12.98)	GREATEST HITS	80
11	11	**ALABAMA** ▲[3] RCA 7170 (9.98/13.98)	GREATEST HITS	79
12	17	**DOLLY PARTON** ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	63
13	25	**GEORGE STRAIT** ● MCA 5800 (2.98/6.98)	MERRY CHRISTMAS STRAIT TO YOU	6
14	9	**GEORGE STRAIT** ▲[2] MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	79
15	13	**HANK WILLIAMS, JR.** ▲[2] CURB 60193/WARNER BROS. (9.98/13.98)	GREATEST HITS	70
16	—	**KENNY ROGERS & DOLLY PARTON** ▲ RCA 5307 (9.98)	ONCE UPON A CHRISTMAS	8
17	15	**DWIGHT YOAKAM** ● REPRISE 25989/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	41
18	—	**RAY PRICE** ● COLUMBIA 08866*/SONY (5.98 EQ/9.98)	ALL TIME GREATEST HITS	4
19	18	**REBA MCENTIRE** ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	73
20	23	**THE JUDDS** ● CURB 6422/RCA (7.98/11.98)	CHRISTMAS WITH THE JUDDS	9
21	16	**ALABAMA** ▲[3] RCA 4939 (7.98/11.98)	ROLL ON	75
22	—	**ANNE MURRAY** ▲[2] CAPITOL 16232	CHRISTMAS WISHES	8
23	20	**REBA MCENTIRE** ● MCA 42134 (4.98/11.98)	REBA	60
24	19	**GEORGE STRAIT** ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	63
25	—	**ALABAMA** ▲ RCA 7014 (8.98)	ALABAMA CHRISTMAS	7

Catalog albums are older titles which are registering significant sales. © 1992, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY ★★★★★★★★★★ CORNER



by Lynn Shults

NO. 1 FOR THE SECOND consecutive week on Hot Country Singles, **Alabama**, the boys from Ft. Payne, Ala., have now hit No. 1 on 30 of 40 releases. Originally the band was known as **Wild Country**. The members began working the club circuit in Myrtle Beach, S.C., in 1973, changing their name to Alabama in 1977. The group first hit the charts in July '77 with "I Wanna Be With You Tonight," on GRT Records. Its next release was on Dallas-based independent label MDJ Records; and its third release, "Tennessee River," was on both the MDJ label and RCA. How the song came to be on both labels is an interesting story. The band had gotten enough attention via its first two singles to earn a spot on the 1980 Country Radio Seminar's "New Faces" show. Alabama wowed the crowd that night, creating a stir among Nashville's major label executives. **Jerry Bradley**, now GM of Opryland Music Group, was then heading up RCA Records/Nashville. In the days when many labels would offer only singles deals to new acts, Bradley reportedly negotiated an album deal for Alabama for an advance of $25,000—and also was able secure the rights to "Tennessee River" from MDJ. According to sources at RCA, Alabama has sold more than 50 million albums. The group reeled off a record-setting 21 consecutive No. 1 singles between May of '80 and spring '87.

FOR 23 YEARS THE Country Radio Seminar's "New Faces" show has been a make-or-break situation for aspiring stars. The show on which Alabama appeared was one of the most memorable for veteran seminar attendees. Others performing that night were **Carol Chase**, **Lacy J. Dalton**, **Big Al Downing**, **Leon Everette**, **Reba McEntire**, **Juice Newton**, **Sylvia**, and **Jim Weatherly**. With CRS poised to break all attendance records in 1993, the next "New Faces" could be the most important showcase yet. CRS will be held March 3-6 at the Opryland Hotel.

THE MOST ACTIVE TRACK on Hot Country Singles & Tracks is "Take It Back" (57-38), by Reba McEntire, followed by "In A Week Or Two" (64-43), by **Diamond Rio**; "Look Heart, No Hands" (56-41), by **Randy Travis**; "Somewhere Other Than The Night" (25-17), by **Garth Brooks**; "Burn One Down" (11-7), by **Clint Black**; "I Cross My Heart" (7-2), by **George Strait**; "Too Busy Being In Love" (40-35), by **Doug Stone**; "Two Sparrows In A Hurricane" (8-4), by Tanya Tucker; "Don't Let Our Love Start Slippin' Away" (13-10), by **Vince Gill**; and "Life's A Dance" (32-26), by **John Michael Montgomery**.

ALBUMS SHOWING THE greatest sales percentage increase over the previous week on Hot Country Albums are "Today's Hot Country" (75-56), a various-artists package; "A **Travis Tritt** Christmas" (51-44); "Walls Can Fall" (32-29), by **George Jones**; "Chipmunks In Low Places" (18-14), by **Alvin & the Chipmunks**; and "Beyond The Season" (4-4), by Garth Brooks.

THE MOST DOMINANT ARTIST on the albums chart is still Garth Brooks. "The Chase" debuted at No. 1 seven weeks ago and continues to hold a solid lock on the top position. Brooks has four albums in the top 10 and his debut album, "Garth Brooks" (19-18), continues to see strong sales, even after 3½ years. The combined gross sales of Brooks' five albums is about 25 million units. This week's sales of his five albums were more than 250,000 units.

TANYA TUCKER PILOTS INTO PLATINUM

(Continued from page 28A)

"Two Sparrows In A Hurricane," is bulleted at No. 4 on the Hot Country Singles & Tracks chart.

Where promotion is concerned, Catino says "most of it is all effort," adding that much of Tucker's leap in sales can be attributed to "the youth that have been coming over to country radio in the last couple of years." Dance clubs are another big factor in boosting sales, according to Catino. "They're fashionable these days and the people who go to the clubs are going out and buying the music."

FOCUS ON LIVE CONCERTS

The label also is focusing on Tucker's live show. Says Freese, "She's becoming a bigger star and her show needs to keep up with that with perhaps a more elaborate set."

Paul Moore, Tucker's booking agent at William Morris for more than 10 years, says her road work has been steady throughout his time working with her. "In fact, she probably worked as hard as she ever worked during '83 and '84 when she had no records on the chart, was experiencing some personal traumas, and had no record deal." By the end of '92, he says, Tucker will have played 160 dates, not including personal appearances.

Moore says Tucker has gradually moved from clubs of 1,500-3,000 seats two years ago into small halls of 4,000-5,000 seats last year, and he is looking toward halls with as many as 8,000 seats for next year. "We're at a point where we're going into civic centers and major arenas and she's headlining most of her shows."

Tucker was named the Country Music Assn.'s female vocalist of the year in 1991, something Moore says gave him another handle to talk about when selling dates on her. "I don't think it had a particular influence on pricing," he adds, "because since the mid-'80s, we've taken a very deliberate, conservative approach toward building her pricing and her worth in the marketplace."

Her platinum status, however, "really helped solidify her as a hard ticket seller as well as a record seller," notes Moore. "When Liberty really got the album sales moving, with the last two albums particularly, I could see a dramatic increase in her worth in the marketplace as a ticket-selling commodity."

Moore hopes to move Tucker to a new plateau in '93, "making more money and working fewer dates. We are now in a position where we can be more selective." Although she will co-headline some dates, Moore believes Tucker will headline the majority of next year's shows, "and we'll build support around her. We're working on various packaging ideas now." Some dates are already planned with Billy Dean, Mark Collie, and Aaron Tippin, and possibly Brooks & Dunn.

Recently, Black Velvet imported Canadian whiskey announced the signing of Tucker to an exclusive two-year sponsorship of the "Black Velvet Lady" tour, during which the company is to sponsor at least 250 of Tucker's performances in the U.S. and Canada.

Tucker will also be a key player in Black Velvet's "Smooth Steppin' Black Velvet Showdown" dance competitions, which begin in January and run through August in country nightclubs and dance bars across the U.S. She is to perform at some of the competitions and present some of the awards.

A cut from her new album is to be used as the "key" dance song throughout all levels of the dance competition. The winners are to appear in one of Tucker's music videos and perform during one of her tour performances in 1993. The Showdown benefits the Multiple Sclerosis Society; all contestant couples pay a one-time entry fee of $5.

Patsy Swayze is the competition's national dance spokeswoman and will help judge the national finals, provide counsel for Tucker's next video and an instructional video, and instruct at least two country dance clinics during the competition.

Freese plans to work promotional tie-ins with the venues where the contests are held, possibly involving retailers and radio as co-sponsors. "We'll be supplying posters and giveaway materials," he adds. A premium giveaway cassette (a four-song sampler from various albums), tied in with Black Velvet, "will expose some of Tucker's music to some folks who probably wouldn't go into a record store and buy a cassette," says Freese. "We want to get CMT involved as well."

Tucker is to begin work on a new album next April, but she says she has never really had time to enjoy recording and would like to spend more time on her albums. "I'm on the road. I'm slammed into the studio. I'm on the road. I'm slammed back on a plane. Making records has never been a real comfortable situation for me."

She wants to slide into the co-production seat as early as the next album. "If I haven't earned the [co-production seat] through talent, I've certainly earned it through perseverence."

Freese says developing Tucker's catalog in 1993 is a priority. "We're in the midst of planning a lot of things, but nothing is etched in stone yet."

New CMT Europe Making Big Strides

NASHVILLE—CMT Europe, which was officially launched Oct. 19, is now available to more than a third of the cable homes in the U.K.

Carriers are Southwestern Bell, Telewest Communications Group, Devanha Group Plc, and Maclean Hunter Cablevision. Together, they account for about 123,000 households, CMT says. They began airing CMT during the first week of November.

As a part of its startup, CMT Europe has reached an agreement in principle with Video Performance Ltd., an agency that licenses videos owned by record labels in the U.K.

Following a policy now in force in the U.S., CMT requires its European outlets to carry its programming around the clock.

CMT's European playlist roughly parallels its American counterpart—both in design and content. The current list has 50 videos in heavy rotation and 20 in light. The overseas version also has its weekly "pickhit" and "breakout" videos and a top-10 countdown.

In addition to those from established country stars on major labels, the European list also has videos by such indie or noncountry artists as Alison Krauss, Clinton Gregory, John Gorka, Tish Hinojosa, Glenn Frey, and Joan Baez.

EDWARD MORRIS

COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher – Licensing Org.) Sheet Music Dist

7S **ALL THESE YEARS** (Begoner ASCAP)
2S **ANYWHERE BUT HERE** (Pri. ASCAP/Buddy Cannon, ASCAP/Little Big Town, BMI/American Made, BMI/Bread New Town, BMI/Old Wolf, BMI/Music Corp. Of America, BMI) WHM/HL
5N **BIG HEART** (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI/Young World, BMI) HL
SB **BOOM! IT WAS OVER** (EMI April, ASCAP/Kids, ASCAP/EMI Blackwood, BMI/Oksy Then, BMI)
N **BBHNA SHOT THE JUKE BOX** (EMI Blackwood, BMI/Linde Manor, BMI/Right Key, BMI) WBM
7 **BBHN ONE BOWN** (Howlin' Hits, ASCAP) CPP
44 **CADILLAC RANCH** (Great Cumberland, BMI/Diamond Struck, BMI) CPP
3B **CAFE ON THE CORNER** (Begineer, ASCAP) WBM
64 **CALL HOME** (BMG, ASCAP/WB, ASCAP/Two Sons ASCAP)
8S **CBASS CBORSE IN THE NLDES** (Steve Warner, BMI/Irving, BMI/Sony Tree, BMI/Inspector Barlow, ASCAP) HL/CPP/CLM
1D **DON'T LET OHN LOVE STANT SLIPPIN' AWAY** (Benefit, BMI/Foreshadow, BMI/Uncle Pete, BMI) CLM
9 **EVEN THE MAN IN THE MOON IS CRYIN'** (BMG, ASCAP/Judy Judy Judy, ASCAP/Sony Tree, BMI) HL
4B **BOING OUT OF MY MINB** (Songs Of PolyGram, BMI/Seven Angels, BMI/Songs Of McBride, BMI) HL
33 **THE GHEATEST MAN I NEVER HNEW** (EMI April, ASCAP/Lion Hearted, ASCAP/Loyng Martine, Jr., BMI) HL
47 **HE WOBLD HE SIXTEEN** (EMI April, ASCAP/Heartland Express, ASCAP/Five Bar-B, ASCAP/Sony Cross Keys, ASCAP/My Lady, ASCAP/Wolmik, ASCAP) HL/WBM
6B **HEY MISYEN (I NEEH THIS JOH)** (Careers-BMG, BMI/Padre Hotel, BMI/Willesden, BMI) HL
6B **HOUSE HBNTIB'** (Little Big Town, BMI/American Made, BMI/Alabama Road, ASCAP/Widcountry, ASCAP/MCA, ASCAP)
S **I CHOSS MY HEART** (Warner-Elektra-Asylum, BMI/Dorff, BMI/Zena, ASCAP) WHM/CPP
53 **I DOB'T BEED YOBB BOCKIN' CBAIB** (16 Stars, BMI/Warner, SESAC/Noreole, SESAC/Dynda Jam, SESAC/Texas Wedge, ASCAP) HL/WHM
SB **IF I HION'T HAVE YOU** (Acuff-Rose, BMI/Irving, BMI/Hardscratch, BMI) CPP
S **IF THEBE HADN'T BEEB YOB** (Edge O' Woods, ASCAP/Kneric Diamond, ASCAP/Mohne Valley, ASCAP/Careers-BMG, BMI) HL/CPP
1 **I'M IN A HBNHY (AND DON'T HNOW WHY)** (Morreh, BMI/VonWarmer, ASCAP) CPP
43 **IN A WEEK OR TWO** (Madwomen, BMI/MCA, ASCAP/Gary Burr, ASCAP)
31 **IN TBIS LIFE** (Alma, ASCAP/Brio Blues, ASCAP/Mayes Street, ASCAP/Allen Shumblin, ASCAP) CPP
45 **I WAS HONN WITH A HNOKEN HEART** (Careers-HMG, BMI/EMI April, ASCAP) HL
1B **JUST CALL ME LONESOME** (St. Julien, ASCAP/Polygram, ASCAP/Poor House Hollow, ASCAP) HL
54 **JNSY ONE NIGHT** (Songs Of PolyGram, BMI/Songs Of McBride, BMI) HL
6S **LEAVIN'S BEEN A LOBO TIME COMIN'** (Shenandoah's, ASCAP/Ark, ASCAP/Judy Judy Judy, ASCAP/Four Of A Kind, BMI)
8H **LET GO OF THE STONE** (Irving, BMI/Hardlescratch, BMI/WB, ASCAP/Two Sons, ASCAP)
3S **LETTING BO** (Warner-Tamerlane, BMI/Zesty Zack's, BMI) WBM
SH **LIFE'S A OANCE** (Hayes Street, ASCAP/Alma, ASCAP/Love This Town, ASCAP) WHM/CPP
1S **LONESOME STANOAH'O TIME** (EMI April, ASCAP/The Old Professor's Music, ASCAP/BMG Songs, ASCAP/Mighty Chord, ASCAP) WBM/HL
4I **LOOK HEABT, BO HANOS** (MCA, ASCAP)
2T **LOBO HAVE MEBCY ON THE WONKING MAB** (Songs Of PolyGram, BMI) HL
1S **LOST ANG FONNH** (Sony Cross Keys, ASCAP) HL
ST **LOVE'S GOT A HOLD ON YOU** (Warner-Tamerlane, BMI/Just Cuts, BMI/Patti Hurt, BMI) WBM
S3 **LOVE WITHOUT MERCY** (Polygram, ASCAP/Lodge Hall, ASCAP/BMG, ASCAP) HL
HH **NEXT YHING SMOKIN'** (Forrest Hills, BMI/Songwriters Ink, BMI/Out Of State, BMI/Texas Wedge, ASCAP/Pitch 'N Run, ASCAP) CPP
1S **NO ONE ELSE ON EARTH** (Sony Tree, BMI/Edisto Sound, BMI/Sony Cross Keys, ASCAP/EMI Golden Torch, ASCAP/Heart Street, ASCAP) HL/CPP
SB **NOT TOO MBCH TO ASH** (EMI April, ASCAP/Getarealjob, ASCAP/Don Schlitz, ASCAP/Alma, ASCAP) HL/CPP
71 **NO WAY JOSE** (Careers-HMG, BMI/Four Of A Kind, BMI/Nocturnal Eclipse, BMI/Michael Garvin, BMI) HL
1N **NOW THAT'S COUNTRY** (Songs Of PolyGram, BMI/Tubb's Rus, BMI) HL
67 **ONE TIME ANONNO** (Sony Tree, BMI/Zombie, ASCAP) HL
T4 **OVENNIGNT MALE** (Sony Cross Keys, ASCAP/Charthrob, ASCAP/Of Music, ASCAP) HL
5S **OBEEN OF MEMPHIS** (Nocturnal Eclipse, BMI/Union County, BMI/Tiller, BMI)
22 **SEMINOLE WINO** (Alma, ASCAP/Holmes Creek, ASCAP) CPP
11 **SHAKE THE SBOAN THEE** (Sony Tree, BMI) HL
6S **SHE LINES TO OANCE** (Fame, BMI/Bobworld, BMI/Makin' It Up, BMI/Music Of The World, BMI/Sony Cross Keys, ASCAP) HL
8 **SHE'S BOT THE HNYTHM (AND I BOY THE HLNES)** (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sometimes You Win, ASCAP/All Nations, ASCAP) WBM
21 **SOMEBOOT PAINTS TBE WALL** (Lust-4-Fun, ASCAP/Zomba, ASCAP/Joyce, ASCAP/Noted, ASCAP)
61 **SOMEHOOT'S IN LOVE** (WB, ASCAP/Rancho Bugarda, ASCAP/Warner-Tamerlane, BMI/Flying Dutchmen, BMI) WBM
73 **SOMETHING MOVINO JN ME** (Polygram, ASCAP/Songs De Burga, ASCAP/BMG, ASCAP)
17 **SOMEWHERE OTHER THAN THE NIGHT** (Sophie's Choice, BMI/Major Bob, ASCAP/No Fences, ASCAP) CPP
5O **STANDING ON THE PROMISES** (Warner-Tamerlane, BMI/Long Run, BMI/Alma, ASCAP/Hayes Street, ASCAP/Allen Shumblin, ASCAP) WBM/CPP
57 **STILL OUT THERE SWINGING** (Scarlet Moon, BMI) CLM
7S **A STREET MAN HAMED DESINE** (Great Cumberland, BMI/Flawfactor, BMI/Longitude, BMI/August Wind, BMI) WBM/CPP
14 **SURE LOVE** (Foreshadow, BMI/Songs Of PolyGram, BMI/MCA, ASCAP/Gary Burr, ASCAP) CLM/HL
42 **SUSPICIOHS MINDS** (Screen Gems-EMI, BMI) WBM
SB **TAME IT BACK** (Fever Pitch, BMI)
5S **THAT'S GOOO** (Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Milkhouse, BMI) HL
T8 **THAT'S ME** (Milkhouse, BMI/Shedhouse, ASCAP) HL
3B **TOO BUSY BEING IN LOVE** (Gary Morris, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL
4 **TWO SPARROWS IN A HURRICABE** (Murrah, BMI) CPP
2S **WALKAWAY JOE** (Warner-Tamerlane, BMI/Warner-Refuge, BMI/Patrick Joseph, BMI)
8 **WATCH ME** (Great Cumberland, BMI/Diamond Struck, BMI/In The Air, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL/CPP
6O **WEAN MY BING AHOBNO TOBB HECB** (Lollipop, BMI) CPP
4B **WELCOME TO THE CLBH** (Love This Town, ASCAP/Endless Frogs, ASCAP) CLM
5I **WE SHALL BE FREE** (EMI Blackwood, BMI/Beartooth, BMI/Major Bob, ASCAP/No Fences, ASCAP) WBM/CPP
4B **WHATCHA HONNA HO WITH A COWHOY** (Major Bob, ASCAP/Mid-Summer, ASCAP) CPP
34 **WHAT WENE YOB THINKIN'** (Square West, ASCAP/Howlin' Hits, ASCAP) CPP
1B **WHEN SHE CBIES** (EMI April, ASCAP/Son More, BMI) WHM
S4 **WHEN'M I GONNA LIVE?** (Pri, BMI/Sly Dog, BMI/Pri, ASCAP/Music Express, ASCAP) HL
3B **WHO BEEDS IT** (Moveovile, BMI/Careers-BMG, BMI/Monk Family, BMI) HL
3B **WILO MAN** (WB, ASCAP/Long Acre, SESAC/Great Cumberland, BMI/Diamond Struck, BMI/Patsonrick, BMI) WBM/CPP
4B **WRONG SIDE OF MEMPHIS** (Warner-Tamerlane, BMI/Patrick Joseph, BMI) WBM

Billboard® HOT COUNTRY SINGLES & TRACKS™

FOR WEEK ENDING NOV. 28, 1992

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 110 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY GROSS IMPRESSIONS, COMPUTED BY CROSS-REFERENCING EXACT TIMES OF AIRPLAY WITH ARBITRON LISTENER DATA.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL
				★★★ No. 1 ★★★	
1	1	5	10	**I'M IN A HURRY (AND DON'T KNOW WHY)** 2 weeks at No. 1 J.LEO,L.M.LEE,ALABAMA (R.MURRAH,R.VANWARMER)	◆ ALABAMA (V) RCA 62236
2	7	14	9	**I CROSS MY HEART** T.BROWN,G.STRAIT (S.DORFF,E.KAZ)	◆ GEORGE STRAIT (V) MCA 54478
3	9	8	14	**IF THERE HADN'T BEEN YOU** C.HOWARD,T.SHAPIRO (T.SHAPIRO,R.HELLARD)	◆ BILLY DEAN (V) SBK 57884/LIBERTY
4	8	14	10	**TWO SPARROWS IN A HURRICANE** J.CRUTCHFIELD (M.A.SPRINGER)	◆ TANYA TUCKER LIBERTY ALBUM CUT
5	8	9	14	**EVEN THE MAN IN THE MOON IS CRYIN'** D.COOK (M.COLLIE,D.COOK)	◆ MARK COLLIE (V) MCA 54448
6	5	4	24	**BUBBA SHOT THE JUKE BOX** M.WRIGHT (D.LINDE)	MARK CHESNUTT (V) MCA 54471
7	11	15	10	**BURN ONE DOWN** J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS,F.MILLER)	CLINT BLACK (V) RCA 62337
8	2	2	13	**WATCH ME** R.LANDIS (T.SHAPIRO,G.BURR)	◆ LORRIE MORGAN (V) BNA 62333
9	12	14	6	**SHE'S GOT THE RHYTHM (AND I GOT THE BLUES)** K.STEGALL (A.JACKSON,R.TRAVIS)	◆ ALAN JACKSON (V) ARISTA 12463
10	13	17	7	**DON'T LET OUR LOVE START SLIPPIN' AWAY** T.BROWN (V.GILL,P.WASNER)	◆ VINCE GILL (V) MCA 54489
11	4	3	15	**SHAKE THE SUGAR TREE** P.WORLEY,E.SEAY (C.HARTFORD)	◆ PAM TILLIS (V) ARISTA 1-2454
12	15	16	11	**LOST AND FOUND** S.HENDRICKS,D.COOK (D.COOK,K.BROOKS)	◆ BROOKS & DUNN (V) ARISTA 1-2460
13	9	1	16	**NO ONE ELSE ON EARTH** T.BROWN (S.LORBER,S.HARRIS,J.COLUCCI)	◆ WYNONNA (C) (V) CURB 54449/MCA
14	19	21	10	**SURE LOVE** A.REYNOLDS,J.ROONEY (H.KETCHUM,G.BURR)	◆ HAL KETCHUM (V) CURB 87243
15	16	19	10	**LONESOME STANDARD TIME** B.MAHER,J.RUSHING,L.CONDLE	◆ KATHY MATTEA (V) MERCURY 868 343
16	10	13	16	**JUST CALL ME LONESOME** S.FISHELL,R.FOSTER,R.FOSTER,G.DUCAS)	◆ RAONEY FOSTER (C) (V) ARISTA 1-2448
17	25	46	7	**SOMEWHERE OTHER THAN THE NIGHT** A.REYNOLDS,K.BLAZY,G.BROOKS)	GARTH BROOKS (V) LIBERTY 56824
18	18	18	12	**NOW THAT'S COUNTRY** R.BENNETT,T.BROWN,(M.STUART)	◆ MARTY STUART (V) MCA 54477
19	20	24	12	**WHEN SHE CRIES** J.&G.RESTLESS HEART (M.BEESON,S.LENAIRE)	◆ RESTLESS HEART (C) (V) RCA 62334
20	21	22	12	**NOT TOO MUCH TO ASK** MARY-CHAPIN CARPENTER WITH JOE OIFFIE J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	(V) COLUMBIA 74485
21	23	25	8	**SOMEBODY PAINTS THE WALL** J.STROUD,(E.KAHANEK,N.LARKIN,T.SMITH,C.BROWDER)	TRACY LAWRENCE ATLANTIC ALBUM CUT
22	17	10	16	**SEMINOLE WIND** J.STROUD,(J.ANDERSON,J.ANDERSON)	◆ JOHN ANDERSON (V) BNA 62312
23	28	33	9	**LOVE WITHOUT MERCY** S.HENDRICKS,B.BECKETT,(D.PFRIMMER,M.REID)	◆ LEE ROY PARNELL (V) ARISTA 1-2462
24	27	30	7	**WHER'M I GONNA LIVE?** J.SCAIFE,J.COTTON,(B.R.CYRUS,C.CYRUS)	◆ BILLY RAY CYRUS (V) MERCURY 864 502
25	30	44	4	**WALKAWAY JOE** G.FUNDIS,(T.MELAMED,G.BARNHILL)	◆ TRISHA YEARWOOD (V) MCA 54495
26	32	36	9	**LIFE'S A DANCE** D.JOHNSON,(A.SHAMBLIN,S.SESKIN)	• ◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT
27	14	7	14	**LORD HAVE MERCY ON THE WORKING MAN** G.BROWN,(K.CRITAS)	◆ TRAVIS TRITT (V) WARNER BROS. 18779
28	31	34	9	**ANYWHERE BUT HERE** B.CANNON,N.WILSON,(B.CANNON,J.S.SHERRILL,B.DIPIERO)	◆ SAMMY KERSHAW (V) MERCURY 864 316
29	24	23	16	**IF I DION'T HAVE YOU** K.LEHNING,(S.EWING,M.D.BARNES)	◆ RANOY TRAVIS (V) WARNER BROS. 18792
30	34	35	6	**WILD MAN** S.BUCKINGHAM,(S.LONGACRE,R.GILES)	◆ RICKY VAN SHELTON (V) COLUMBIA 74731
31	29	26	18	**IN THIS LIFE** G.FUNDIS,J.HOBBS,(M.REID,A.SHAMBLIN)	◆ COLLIN RAYE (C) (V) EPIC 73421
32	22	8	16	**LETTING GO** J.BOWEN,S.BOGGUSS,(D.CRIDER,M.ROLLINGS)	◆ SUZY BOGGUSS (V) LIBERTY 56780
33	26	20	16	**THE GREATEST MAN I NEVER KNEW** T.BROWN,R.MCENTIRE,(R.LEIGH,L.MARTINE,JR.)	REBA MCENTIRE (V) MCA 54441
34	37	42	8	**WHAT WERE YOU THINKIN'** J.STROBEL,E.DINAPOLI,(E.GRAU,E.DINAPOLI,P.HOWELL,D.O'BRIEN,B.SEALS)	LITTLE TEXAS (V) WARNER BROS. 18741
35	40	54	4	**TDO BUSY BEING IN LOVE** D.JOHNSON,(V.SHAW,G.BURR)	DOUG STONE (V) EPIC 74761
36	38	43	10	**WHO NEEDS IT** R.PENNINGTON,(B.MASON,J.MEHAFFEY)	◆ CLINTON GREGORY (V) STEP ONE 442
37	33	29	19	**LOVE'S GOT A HOLD ON YOU** S.HENDRICKS,S.STEGALL,(K.STEGALL,C.CHAMBERLAIN)	ALAN JACKSON (V) ARISTA 1-2447
				★★★ Power Pick/Airplay ★★★	
38	57	—	2	**TAKE IT BACK** T.BROWN,R.MCENTIRE,(K.JACKSON)	◆ REBA MCENTIRE (V) MCA 54544
39	35	28	17	**CAFE ON THE CORNER** R.SCRUGGS,M.MILLER,(M.MCANALLY)	◆ SAWYER BROWN CURB ALBUM CUT
40	36	32	20	**GOING OUT OF MY MIND** S.GIBSON,T.BROWN,(KOSTAS,T.MCBRIDE)	◆ MCBRIDE & THE RIDE (V) MCA 54413
41	56	—	2	**LOOK HEART, NO HANDS** K.LEHNING,(T.BRUCE,R.SMITH)	◆ RANDY TRAVIS (V) WARNER BROS. 18709
42	47	47	6	**SUSPICIOUS MINDS** P.ANDERSON,(M.JAMES)	◆ DWIGHT YOAKAM EPIC ALBUM CUT
43	64	—	2	**IN A WEEK OR TWO** M.POWELL,T.DUBOIS,(J.HOUSE,G.BURR)	◆ DIAMOND RIO (V) ARISTA 2457
44	47	52	6	**CADILLAC RANCH** J.BOWEN,J.CRUTCHFIELD,(C.WATERS,C.JONES)	◆ CHRIS LEDOUX (V) LIBERTY 56787
45	45	48	8	**I WAS BORN WITH A BROKEN HEART** E.GORDY,JR.,(A.TIPPIN,J.MCBRIDE)	AARON TIPPIN (V) RCA 62338
46	43	41	17	**WRONG SIDE OF MEMPHIS** G.FUNDIS,(M.BERG,G.HARRISON)	◆ TRISHA YEARWOOD (V) MCA 54414
47	49	55	5	**HE WOULD BE SIXTEEN** S.BOGARD,R.GILES,(J.COLUCCI,C.BLACK,A.ROBERTS)	◆ MICHELLE WRIGHT (V) ARISTA 12480
48	48	53	19	**WHATCHA GONNA DO WITH A COWBOY** A.REYNOLDS,J.CRUTCHFIELD,(G.BROOKS,M.D.SANDERS)	CHRIS LEDOUX (V) LIBERTY 57885
49	50	56	8	**WELCOME TO THE CLUB** J.STROUD,B.GALLIMORE,(S.SESKIN,A.PESSIS)	◆ TIM MCGRAW CURB PROMO SINGLE
50	51	51	5	**STANDING ON THE PROMISES** B.BECKETT,(L.CARTWRIGHT,A.SHAMBLIN)	LIONEL CARTWRIGHT (V) MCA 54514
51	44	27	12	**WE SHALL BE FREE** A.REYNOLDS,(S.DAVIS,G.BROOKS)	GARTH BROOKS (V) LIBERTY 57994
52	55	60	5	**THAT'S GOOD** J.STROUD,(T.MENSY,T.HASELDEN)	◆ TIM MENSY (V) GIANT 18742
53	52	57	7	**I DON'T NEED YOUR ROCKIN' CHAIR** E.GORDY,JR.,(B.YATES,F.DYCUS,K.K.PHILLIPS)	◆ GEORGE JONES (V) MCA 54470
54	59	72	3	**JUST ONE NIGHT** S.GIBSON,T.BROWN,(T.MCBRIDE)	◆ MCBRIDE & THE RIDE (C) (V) MCA 54494
55	60	—	2	**QUEEN OF MEMPHIS** B.BECKETT,(D.GIBSON,K.LIBUIN)	◆ CONFEDERATE RAILROAD (V) ATLANTIC 87404
56	62	64	3	**BDOM! IT WAS OVER** S.MARCANTONIO,R.E.ORRALL,J.LEO,(R.E.ORRALL,B.LLOYD)	◆ ROBERT ELLIS ORRALL (V) RCA 62335
57	58	59	4	**STILL OUT THERE SWINGING** B.BANNISTER,P.OVERSTREET,(P.OVERSTREET)	PAUL OVERSTREET (V) RCA 62361
58	61	61	3	**BIG HEART** D.JOHNSON,(D.GIBSON,B.MILLER,F.WELLER)	◆ GIBSON/MILLER BAND (C) (V) EPIC 74739
				★★★ Hot Shot Debut ★★★	
59	NEW ▶		1	**LET GO OF THE STONE** J.STROUD,J.ANDERSON,(M.D.BARNES,M.T.BARNES)	JOHN ANDERSON (V) BNA 62410
60	53	50	16	**NEXT THING SMOKIN'** B.MONTGOMERY,J.SLATE,(J.DIFFIE,D.MORRISON,J.SLATE)	JOE DIFFIE (V) EPIC 74415
61	63	62	5	**SOMEBODY'S IN LOVE** R.LANDIS,(S.BOGARD,M.CLARK)	◆ LISA STEWART (V) BNA 62311
62	NEW ▶		1	**LEAVIN'S BEEN A LONG TIME COMIN'** R.BYRNE,K.STEGALL,(M.MCGUIRE,C.CRAIG,S.DAILEY)	◆ SHENANDOAH (V) RCA 62397
63	54	39	12	**CRASH COURSE IN THE BLUES** S.HENDRICKS,T.DUBOIS,(S.WARNER,J.JARVIS,D.COOK)	◆ STEVE WARINER (V) ARISTA 1-2461
64	72	—	2	**CALL HOME** P.BUNETTA,R.CHUDACOFF,(M.REID,T.SEALS)	◆ MIKE REID (V) COLUMBIA 74771
65	65	63	4	**SHE LIKES TO DANCE** R.BYRNE,A.SCHULMAN,(R.BYRNE,A.SCHULMAN,M.WHITE)	MICHAEL WHITE (V) REPRISE 18715/WARNER BROS
66	68	68	19	**WEAR MY RING AROUND YOUR NECK** S.BUCKINGHAM,(B.CARROLL,R.MOODY)	◆ RICKY VAN SHELTON (V) COLUMBIA 74418
67	67	67	19	**ONE TIME AROUND** S.BOGARD,R.GILES,(C.HARTFORD,D.PFRIMMER)	MICHELLE WRIGHT (V) ARISTA 1-2444
68	NEW ▶		1	**HOUSE HUNTIN'** S.BUCKINGHAM,L.STRICKLAND,(B.DIPIERO,J.JARRARD,M.D.SANDERS)	◆ MATTHEWS, WRIGHT & KING (V) COLUMBIA 74749
69	74	66	17	**HEY MISTER (I NEED THIS JOB)** R.BYRNE,K.STEGALL,(K.CHATER,R.ARMAND)	◆ SHENANDOAH (V) RCA 62290
70	69	69	15	**THAT'S ME** P.WORLEY,E.SEAY,(T.HASELDEN,B.ALAN)	◆ MARTINA MCBRIDE (V) RCA 62291
71	70	73	4	**NO WAY JOSE** M.POWELL,R.KENNEDY,(P.R.BATTLE,M.GARVIN)	◆ RAY KENNEOY ATLANTIC ALBUM CUT
72	NEW ▶		1	**ALL THESE YEARS** R.STRUNK,M.MILLER,(M.MCANALLY)	◆ SAWYER BROWN CURB ALBUM CUT
73	73	—	2	**SOMETHING MOVING IN ME** J.STROUD,(K.M.BOURKE,M.REID)	OARRYL & DON ELLIS (V) EPIC 74758
74	75	70	3	**OVERNIGHT MALE** T.BROWN,G.STRAIT,(K.WILLIAMS,R.HARBIN,R.FAGAN)	GEORGE STRAIT MCA ALBUM CUT
75	66	58	8	**A STREET MAN NAMEO OESIRE** J.BOWEN,R.ALVES,(B.MCCORVEY,R.ALVES,G.HARRISON)	◆ PIRATES OF THE MISSISSIPPI (V) LIBERTY 57995

◯ Records moving up the chart with airplay gains this week. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1992, Billboard/BPI Communications

HOT COUNTRY RECURRENTS

1	1	1	8	**BOOT SCOOTIN' BOOGIE** S.HENDRICKS,D.COOK,(B.TANKERSLEY,(R.DUNN)	◆ BROOKS & DUNN ARISTA
2	2	2	9	**WHAT KIND OF FOOL OO YOU THINK I AM** S.HENDRICKS,B.BECKETT,(A.CARMICHAEL,G.GRIFFIN)	LEE ROY PARNELL ARISTA
3	3	—	2	**JESUS AND MAMA** B.BECKETT,(D.B.MAYO,J.D.HICKS)	CONFEDERATE RAILROAD ATLANTIC
4	4	—	2	**I STILL BELIEVE IN YOU** T.BROWN,(V.GILL,J.B.JARVIS)	◆ VINCE GILL MCA
5	—	—	1	**WARNING LABELS** D.JOHNSON,(K.WILLIAMS,O.TURMAN)	◆ DOUG STONE EPIC
6	7	4	4	**I WOULDN'T HAVE IT ANY OTHER WAY** E.GORDY,JR.,(A.TIPPIN,B.CURRY)	◆ AARON TIPPIN RCA
7	6	3	4	**WE TELL OURSELVES** J.STROUD,C.BLACK,(C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA
8	9	6	4	**RUNNIN' BEHIND** J.STROUD,(E.HILL,M.D.SANDERS)	◆ TRACY LAWRENCE ATLANTIC
9	5	—	2	**COULD'VE BEEN ME** J.SCAIFE,J.COTTON,(R.NIELSEN,M.POWELL)	◆ BILLY RAY CYRUS MERCURY
10	—	—	1	**NOWHERE BOUND** M.POWELL,T.DUBOIS,(M.POWELL,J.MEDDERS)	◆ DIAMOND RIO ARISTA
11	15	10	10	**I SAW THE LIGHT** T.BROWN,(L.ANGELLE,A.GOLD)	WYNONNA CURB
12	12	5	7	**IF YOUR HEART AIN'T BUSY TONIGHT** J.CRUTCHFIELD,(T.SHAPIRO,C.WATERS)	TANYA TUCKER LIBERTY
13	11	7	7	**I FEEL LUCKY** J.JENNINGS,M.C.CARPENTER,(M.C.CARPENTER,D.SCHLITZ)	◆ MARY-CHAPIN CARPENTER COLUMBIA
14	10	13	19	**ACHY BREAKY HEART** J.SCAIFE,J.COTTON,(D.VON TRESS)	◆ BILLY RAY CYRUS MERCURY
15	13	16	19	**NORMA JEAN RILEY** M.POWELL,T.DUBOIS,(M.POWELL,D.TRUMAN,B.HONEY)	DIAMOND RIO ARISTA
16	16	19	13	**WHEN IT COMES TO YOU** J.STROUD,J.ANDERSON,(M.KNOPFLER)	◆ JOHN ANDERSON BNA
17	13	8	13	**SOME GIRLS DO** R.SCRUGGS,M.MILLER,(M.MILLER)	◆ SAWYER BROWN CURB
18	16	16	8	**BILLY THE KID** C.HOWARD,T.SHAPIRO,(B.DEAN,P.NELSON)	◆ BILLY DEAN SBK
19	8	8	8	**I'LL THINK OF SOMETHING** M.WRIGHT,(J.FOSTER,B.RICE)	◆ MARK CHESNUTT MCA
20	19	20	22	**THERE AIN'T NOTHIN' WRONG WITH THE RADIO** E.GORDY,JR.,(A.TIPPIN,S.BROCK)	◆ AARON TIPPIN RCA
21	23	13	8	**TAKE A LITTLE TRIP** J.LEO,L.M.LEE,ALABAMA,(R.ROGERS,M.WRIGHT)	ALABAMA RCA
22	18	13	19	**ROCK MY BABY** R.BYRNE,K.STEGALL,(B.SPENCER,P.WHITLEY,C.WRIGHT)	◆ SHENANDOAH RCA
23	10	19	82	**FRIENDS IN LOW PLACES** A.REYNOLDS,(D.BLACKWELL,B.LEE)	GARTH BROOKS LIBERTY
24	—	—	8	**SO MUCH LIKE MY DAD** J.BOWEN,G.STRAIT,(C.MOMAN,B.EMMONS)	GEORGE STRAIT MCA
25	18	25	17	**BACKROADS** S.BUCKINGHAM,(C.MAJORS)	RICKY VAN SHELTON COLUMBIA

◆ Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart.

Top Contemporary Christian™

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	1	11	MICHAEL W. SMITH — REUNION 0071*/WORD — 7 weeks at No. 1	CHANGE YOUR WORLD
2	2	19	STEVEN CURTIS CHAPMAN — SPARROW 1328*	GREAT ADVENTURE
3	3	5	AMY GRANT — MYRRH 6962*/WORD	HOME FOR CHRISTMAS
4	4	19	SUSAN ASHTON — SPARROW 1327*	ANGELS OF MERCY
5	6	5	4 HIM — BENSON 2960*	THE BASICS OF LIFE
6	7	7	WAYNE WATSON — DAYSPRING 4232*/WORD	HOW TIME FLIES
7	5	9	MICHAEL CARD — SPARROW 1321*	THE WORD: RECAPTURING
8	10	53	CARMAN — BENSON 2809*	ADDICTED TO JESUS
9	8	19	RON KENOLY — INTEGRITY 044*/SPARROW	LIFT HIM UP WITH RON KENOLY
10	9	19	WHITE HEART — STARSONG 8247*	TALES OF WONDER
11	19	3	NEWSBOYS — STARSONG 8251*	NOT ASHAMED
12	NEW ▶		BRIAN DUNCAN — MYRRH 6953*/WORD	MERCY
13	13	57	MICHAEL ENGLISH — WARNER ALLIANCE 4104*/SPARROW	MICHAEL ENGLISH
14	12	13	RAY BOLTZ — WORD 9294*	SEASONS CHANGE
15	11	87	AMY GRANT ▲3 — MYRRH 8907*/WORD	HEART IN MOTION
16	NEW ▶		RUSS TAFF — SPARROW 1338*	A CHRISTMAS SONG
17	17	47	PETRA — EVERLAND 48859*/WORD	UNSEEN POWER
18	15	35	RAY BOLTZ — DIADEM 2094*/SPECTRA	MOMENTS FOR THE HEART
19	21	109	MICHAEL W. SMITH ● — REUNION 0063*/WORD	GO WEST YOUNG MAN
20	18	27	JON GIBSON — FRONTLINE 9285*	FOREVER FRIENDS
21	14	7	CARMAN — WORD 9345*	YO KIDS
22	24	109	D.C. TALK — FOREFRONT 2682*/BENSON	NU THANG
23	20	17	VERN JACKSON — TBN 0001*	HIGHER THAN I'VE EVER BEEN
24	16	5	BRIDE — STARSONG 8261*	SNAKES IN THE PLAYGROUND
25	25	9	CARMAN MINISTRIES — STARSONG 8250*	HIGH PRAISES VOLUME 2
26	27	9	KIM BOYCE — WARNER ALLIANCE 4132*/SPARROW	FACTS OF LOVE
27	26	23	RICH MULLINS — REUNION 0072*/WORD	THE WORLD AS BEST I REMEMBER VOL.2
28	NEW ▶		PETRA — STARSONG 8266*	PETRAPHONICS
29	30	17	LARNELLE HARRIS — BENSON 2902*	I CHOOSE JOY
30	23	19	VARIOUS ARTISTS — SPARROW 1329*	NO COMPROMISE REMEMBERING MUSIC OF K. GREEN
31	35	3	GLAD — BENSON 2959*	FLOODGATES
32	RE-ENTRY		GEOFF MOORE — FOREFRONT 2935*/BENSON	A FRIEND LIKE YOU
33	NEW ▶		WHITE CROSS — STARSONG 8249*	HIGH GEAR
34	28	3	MYLON LEFEVRE — STARSONG 8255*	FAITH, HOPE & LOVE
35	NEW ▶		VARIOUS ARTISTS — WARNER ALLIANCE 4141*/SPARROW	HANDEL'S MESSIAH A SOULFUL . . .
36	31	327	AMY GRANT ▲ — MYRRH 3900*/WORD	THE COLLECTION
37	32	25	WEST ANGELES C.O.G.I.C — SPARROW 1319*	SAINTS IN PRAISE VOL.III
38	NEW ▶		JOHN P. KEE — TYSCOT 1403*/SPECTRA	WE WALK BY FAITH
39	22	97	STEVEN CURTIS CHAPMAN — SPARROW 1258*	FOR THE SAKE OF THE CALL
40	37	11	DARYL COLEY — SPARROW 1234*	WHEN THE MUSIC STOPS

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numberal following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. © 1992, Billboard/BPI Communications.

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Artists & Music

Gospel LECTERN



by Bob Darden

IT'S HARD to think of the late **Mark Heard**, who died in August, without thinking of **Dan Russell**. The two had been partners since 1986, but their lives had been forever intertwined when they first met in 1979. Together they formed Fingerprint Records—with a third investor—with the sole purpose of making great music.

"Principally," Russell explains, "singer/songwriters that aren't like the cookie-cutter, generic acts that are so common. And we decided not to work specifically with Christian artists only—but to work with humans. And in that, we've been pretty fortunate."

Along the way, Russell has worked closely with the likes of the Call, **Sam Phillips, T Bone Burnett, U2**—he is currently U2's road manager—and other similar artists. As a result, Heard and Russell spoke three times a day for six years ("About as much as I spoke to my wife!" he says.).

Not surprisingly, it has fallen to Russell to get Heard's musical message out after his friend's untimely death.

"I think it is critical to get Mark's music to the people," he says. "We just couldn't get any Christian labels interested until Enclave licensed to get 'Satellite Sky' out. I'm placing my own ads for it. I think by now people have heard that Mark died, but nobody knows about his music. Our goal is to perpetuate his music. People like **Bruce Cockburn, Michael Been,** Sam, and **Bono** all feel like Mark was one of the great singer/songwriters. But in the Christian marketplace—where he originally comes from—he couldn't get anybody to do anything."

Russell has also been active in organizing the various benefits for Heard's family in Nashville and Los Angeles that will feature artists including **Phil Keaggy, Chagall Guevara, Kim Hill,** and others.

Additionally, Russell is spearheading a tribute band that—tentatively—includes Burnett, Phillips, Cockburn, **Scott Musick,** and Been of the Call, among others. Dates have tentatively been set for Jan. 1 and 2, 1993, in San Francisco and San Juan Capistrano, Calif.

"We're going to record them doing Mark Heard's music," he said. "With that lineup, I feel pretty confident we're going to sell the venues out, and raise some money for the Heard Family Fund. But, maybe most importantly, get Mark's songs into the hearts and minds of people."

Russell is currently sitting on 65 unreleased Heard songs, a legacy of his focused, frenetic recording style.

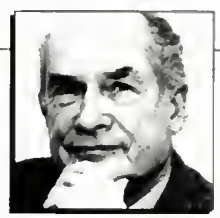
Elsewhere, Russell says a compilation album for the Christian marketplace is being overseen by **Gary Chapman,** who is directing a contingent of artists in Nashville that may include **Charlie Peacock** and **Margaret Becker.** The West Coast side is being coordinated by **Randy Stonehill** and others and may include the **Choir,** among other acts. Myrrh Records is reputed to be interested and Russell is asking that artists donate a song each for the project. It could be released as early as April or May.

At the time of Heard's passing in August, Russell said Heard had six records set to produce.

"The funny thing was when the word of Mark's death got out, some of the presidents of the major secular labels made generous donations to the Heard Family Fund," Russell said. "We got more support after his obituary ran in Billboard from them than any of the Christian labels. One mainstream label exec called me on the road, in tears.

"At the time of Mark's death, I was courting two different mainstream labels, both of whom had asked to sign him! After the Cornerstone Festival [where Heard was first stricken], Mark was flying back to rehearse his band. Some of these A&R men I'd been courting people five years. 'Dry Bones Dance' and 'Satellite Sky' were really just demos for those labels. I knew they were good enough as is to release. But he was just inches away from signing. It's just part of the classic irony of Mark Heard."

Classical KEEPING SCORE



by Is Horowitz

GOING ON RECORD: A cluster of new projects will keep Telarc's recording crew hopping the first quarter of 1993. Early January sessions will find the Boston Baroque under **Martin Pearlman** in Worcester, Mass., tackling Bach's last three Brandenburg Concertos. Pianist **John O'Conor** occupies the same venue, Mechanic's Hall, a few days later to record parts of two albums, a Schubert set including the "Impromptus" and "Moments Musicaux," and a continuation of his Beethoven sonata cycle.

On the orchestral side, other Telarc sessions in January will be devoted to Brahms (the Serenade No. 1 and the "Haydn Variations"), performed by the Atlanta Symphony under **Joel Levi,** followed by **Edo de Waart** and the Minnesota Orchestra in Glazunov's "The Seasons" and the symphonic suite "Scenes de ballet."

Among sessions so far scheduled for February is a gospel set by **Erich Kunzel** and the Cincinnati Pops. Working title of the crossover package is "Amen."

Telarc's recording pace quickens in March with Bruckner's Symphony No. 8 inked in for **Jesus Lopez-Cobos** and the Cincinnati Symphony, and members of the Vienna Philharmonic, led by **Andre Previn,** performing Mozart's Serenade for 13 Winds ("Gran Partita").

Also scheduled for March is a new recording of Mahler's Symphony No. 4 with Previn and the Vienna Philharmonic and **Barbara Bonney** as soprano soloist, as well as a program of operatic choruses performed by the Atlanta Symphony & Chorus conducted by **Robert Shaw.**

On the marketing side, Telarc plans to introduce its first midline series next July with six titles. Product will be all-digital catalog stepdowns. So far, Telarc has limited lower-priced product to sampler concepts.

LATEST LABEL to emerge out of privatization initiatives in Russia is Russian Disc; it bows here this month with five titles. In common with other such labels that have surfaced in recent years, Russian Disc will have access to archive material from Melodiya and other state repertoire pools, as well as new recordings produced under its own auspices.

Jeff Joneikas, director of operations for Russian Disc, says the label will concentrate on recordings not formerly available in the West. Performances by such artists as **Sviatoslav Richter, David Oistrakh** and **Mstislav Rostropovich** are included in the first release.

Five titles a month are planned initially, says Joneikas, a rate that is expected to double as RD seeks a rapid buildup of catalog.

Opera packages will be included in the product mix beginning in January. First up will be a recording of Prokofiev's "The Gambler," with **Alexander Lazarev** conducting the Bolshoi Theatre forces, as well as a coupling of two short Rimsky-Korsakov stage works—"Mozart and Salieri" and "Vera Sheloga," directed by **Mark Ermler.** RD is distributed by Koch International.

Mobile Fidelity, meanwhile, has resumed release of selected items from Russian sources, but this time under its own MB imprint. A former distribution deal with MCA, covering its Art & Electronics label, one of the earliest joint enterprises with Russian partners, terminated last June.

At this point, says Mobile Fidelity's **Jerry Gilbert,** the label is handling distribution on its own, with future marketing formats still to be determined. Among upcoming releases is a disc of the Ysaye solo violin sonatas performed by **Gidon Kremer.**

Artists & Music

In the SPIRIT

by Lisa Collins

BOBBY JONES wasn't nominated, but he had more than his share of great news backstage at the recent Stellar Awards. Jones had just signed an agreement with Sparrow Records for a production deal to release his own label, "Bobby Jones Presents."

"I'll have an opportunity to bring a new and different kind of gospel music, [music] that's going to make a difference in a lot of ways because I'm going to try and fill some needs," he says.

The first project for the label is Jones' own upcoming release, tentatively titled "Bringing It To Jesus," with his TV group, the **New Life Singers**. "Bringing It To Jesus" is slated for a Feb. 14, 1993, release.

For the past several years, Jones' ever-growing popularity has been based around his top-rated gospel music TV show, "Bobby Jones Gospel." It has received BET's best ratings over those years.

Now Jones is teaming up with Stellar Awards producer **Don Jackson** to develop a new half-hour series for commercial television. (Jones, incidentally, was an associate producer of the eighth annual Stellar Awards telecast.)

Additionally, his popular, biannual "Gospel Explosion," an industry event featuring seminars and artist showcases, is now moving to Atlanta.

"The response has been so overwhelming that we could not retain it in Nashville," Jones says.

THE BIGGEST SURPRISE at this year's Stellar Awards is that the most-nominated act—**Donnie McClurkin's New York Restoration Choir**—went home empty-handed. Despite the success of his highly touted release, which drew five nominations, McClurkin announced he was not happy with Savoy's handling of the project and he was leaving the label after just two releases.

"There were serious discrepencies between Savoy/Malaco and I concerning the choir," McClurkin says. "They weren't taking care of business with regards to promoting and distributing the album. More people couldn't find it than could and there was no avenue to go any higher."

McClurkin, an associate pastor at **Marvin Winans'** Detroit-based Perfected Faith Church, is in the final stages of a new agreement with Warner Alliance Records.

ELSEWHERE AT THE Stellar Awards, creator/producer Don Jackson had some harsh words for secular stars who openly talk of their commitment to gospel and/or the Church, but won't follow their talk with action.

"What I've found is that when secular artists do a show, they reach out to the gospel community to get them on their shows," he says.

"But when the gospel community does a show, the secular artists sit on the fence. They can say, 'We came from gospel music' or 'We grew up in the Church.' But when they hit that secular scene, it appears that their record companies and management say, 'We don't want you on those gospel music shows.'

"We did a show where we honored **Whitney Houston's** mom in New York and they prevented us from promoting that she was going to be singing with **BeBe & CeCe Winans**."

The situation has become one of Jackson's biggest frustrations: "It's taught me a lesson," he says. "I'm not going after them anymore. They need to re-evaluate their commitment to gospel, or not make those claims—because they can help gospel music along the way with their participation, and not just the Stellar Awards.

"But they don't. And it is hypocritical."

Jazz BLUE NOTES

by Jeff Levenson

EAST OF THE (RISING) SUN: Inspired by the success of its eponymous all-star big band record (25 weeks on the Top Jazz Albums chart), **GRP** has arranged for the aggregate a major tour of Japan beginning in January '93. Key cities include Osaka, Hiroshima, Nagoya, and Fukuoka. Reportedly, keyboardist/composer **Dave Grusin** (the *G* in GRP) is writing a boffo program finale, designed to highlight the band's many guest stars.

DOUBLE PLEASURE: **Fantasy** tells us that it is returning to twofers, the label's preferred method for reissuing back-catalog material, successfully marketed in the '70s. The two-for-the-price-of-one concept was dropped with the introduction of the single-disc, facsimile titles on the OJC series. The new twofers—two titles released on one CD—will contain as much as 70-plus minutes of music. Expect a few in '93.

BOX TREATS: Also from Fantasy, a number of boxed sets, one due by year's end, the others to follow. Veteran producer **Orrin Keepnews** (who did an impressive job with **Sonny Rollins'** "Complete Prestige Recordings") has just completed work on a 12-disc package, "The Complete **Riverside** Recordings Of **Wes Montgomery.**" That should be out in time for stocking stuffing. Upcoming boxes in '93? The Prestige works of saxophonists long, tall **Dexter Gordon**, and long (not), tall (not) Eric **Dolphy**.

TAKING INVENTORY (THEN ISSUING IT): First GRP issues an anniversary collection that ties together 10 years of recording activity; it features three discs and a host of artists who have graced the label. Now **Blue**bird has "**RCA** Victor Jazz/The First Half-Century: The Twenties Through The Sixties." It is a five-disc box, organized by decade, the earliest recording being "Tiger Rag" by the **Original Dixieland Jazz Band** (1918), the most recent, "Blood Count" by **Duke Ellington** and his men (1967). (One of the great **Johnny Hodges** expositions on that one.) Considering that Victor was the first label to record jazz—in 1917—one can only imagine what their vaults look like. (Actually, why imagine? Ask producer Keepnews.) Needless to say, this is a highly selective compilation.

YES, IT'S ROUND, IT SPINS, IT GLOWS Laser Light: So I confess, I never did figure it out—that is, the significance of **Bela Fleck's** latest album title, "U.F.O. Tofu." (Missed it in the liner notes.) It took a personal explanation by the banjoist (well, sort of, he was talking to the audience and I was eavesdropping in) to appreciate precisely the wordplay nature of this, er, curiosity. Guess I was never any good at sizing up palindromes, even when they suddenly appear on the charts and hit me like a low-flying bean curd. The only thing I can say in my defense is, *Able was I ere I saw Elba.* There.

FORGET THE CHIPS, GIMME THE GROOVE: So I'm at a party attended by a well-known R&B-influenced sax man who needs no introduction to Billboard's Top Contemporary Jazz Albums chart. He hears an advance cassette of **Maceo Parker's** "Life On Planet Groove" and proclaims with a mix of awe, envy, and astonishment, "*This* is the shit!" Right he was; the album debuted at No. 14 on the contemporary side last week.

Top Gospel Albums™

Billboard

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	19	**DARYL COLEY** SPARROW 1234•3 weeks at No. 1	WHEN THE MUSIC STOPS
2	3	5	**JOHN P. KEE & NEW LIFE COMMUNITY CHOIR** TYSCOT 1403•/PolyGram TSA	WE WALK BY FAITH
3	2	37	**REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS** WORD 45784•/EPIC	MY MIND IS MADE UP
4	4	27	**REV. JAMES MOORE** MALACO 6069	LIVE IN DETROIT
5	5	47	**REV. T. WRIGHT/CHICAGO INTERDENOMINATIONAL MASS CHOIR** SAVOY 14804/MALACO	I'M GLAD ABOUT IT
6	6	37	**THOMAS WHITFIELD** BENSON 2941•/A&M	ALIVE & SATISFIED
7	9	13	**THE ANOINTED PACE SISTERS** SAVOY 14812•/MALACO	U KNOW
8	7	27	**HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR** JENKON 8539•/A&M	FOCUS ON GLORY
9	16	9	**VARIOUS ARTISTS** REPRISE 2108•/WEA	HANDEL'S MESSIAH A SOULFUL CELEBRATION
10	10	25	**THE RICHARD SMALLWOOD SINGERS** SPARROW 1203•	TESTIMONY
11	12	7	**MELVIN WILLIAMS** BLACKBERRY 2203•/J1/SPECTRA	IN LIVING COLOR - "LIVE"
12	9	59	**MISSISSIPPI MASS CHOIR** MALACO 7006	GOD GETS THE GLORY
13	22	3	**GEORGIA MASS CHOIR** SAVOY 7102	I SING BECAUSE I'M HAPPY
14	16	16	**REV. ERNEST DAVIS, JR.'S WILMINGTON CHESTER MASS CHOIR** AIR 10150	STAND STILL UNTIL HIS WILL IS CLEAR
15	13	16	**THE NEW YORK RESTORATION CHOIR** SAVOY 14811/MALACO	THANK YOU JESUS
16	17	9	**SANDRA CROUCH** SPARROW 1325•	WITH ALL MY HEART
17	16	29	**WILLIE NEAL JOHNSON & THE NEW KEYNOTES** MALACO 6019	THE COUNTRY BOY GOES HOME
18	17	47	**SHIRLEY CAESAR** WORD 45795•/EPIC	HE'S WORKING IT OUT FOR YOU
19	17	9	**CHICAGO MASS CHOIR** LIGHT 7507•/IP/S/EPCTRA	HE THAT BELIEVETH
20	18	25	**L.A. MASS CHOIR** LIGHT 7305•/IP/S/EPCTRA	COME AS YOU ARE
21	15	15	**FLORIDA MASS CHOIR** MALACO 6011	NOW, I CAN SEE
22	26	9	**MARVIN WINANS** SELAH 7501•/SPARROW	PERFECTING CHURCH
23	26	13	**THE JACKSON SOUTHERNAIRES** MALACO 6013	LIVE AND ANOINTED
24	17	17	**VARIOUS ARTISTS** CQI 0004•/A&M	SALUTE TO THE CARAVANS
25	17	9	**BEAU WILLIAMS** LIGHT 7309•/IP/S/EPCTRA	LOVE
26	17	39	**NICHOLAS** COMMAND/WORD 40789•/EPIC	BACK TO BASICS
27	31	9	**CALVIN BERNARD RHONE** CQI 91416111/SPECTRA	IT'S IN THE PRAISE
28	31	31	**WAR ON SIN** LIGHT 7307•/S/EPCTRA	THIS IS GOSPEL
29	25	57	**YOLANDA ADAMS** TRIBUTE 7901•/S/EPCTRA	THROUGH THE STORM
30	37	9	**THE GOSPEL MUSIC WORKSHOP OF AMERICA** SAVOY 14807•/MALACO	LIVE FROM SALT LAKE CITY
31	40	3	**ALVIN DARLING & CELEBRATION** I AM 4021•	MEDLEY OF PRAISE
32	31	17	**BEN TANKARD** TRIBUTE 7901•/IP/SPECTRA	KEYS TO LIFE
33	36	17	**REV. PAUL JONES** PURE 001	I WON'T COMPLAIN
34	30	27	**WEST ANGELES C.O.G.I.C** SPARROW 1315•	SAINTS IN PRAISE VOL.III
35	27	31	**DONNIE HARPER/NEW JERSEY MASS CHOIR** TRIBUTE 1150•/S/EPCTRA	HOPE OF THE WORLD
36	35	13	**JAMES SIGNON & DELIVERANCE** AIR 10151	USE ME
37	29	9	**MISSISSIPPI CHILDREN'S CHOIR** MALACO 6054•	CHILDREN OF THE KING
38	38	31	**PASTOR MURPHY PACE III & THE VOICES OF POWER** BLACKBERRY 2203•/J1/SPECTRA	LOOKING FOR THE PROMISE
39	39	9	**REV. R.L. WHITE JR. & MT. EPHRAIM BAPTIST CHURCH MASS CHOIR** FAITH 1193•	THERE IS A FOUNTAIN
40	35	11	**THE N.C. MASS CHOIR FEAT. CHRISTOPHER GRAY** LIGHT 7202•/IP/SPECTRA	SING IN THE SPIRIT

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Top Latin Albums™

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
			POP		
1	2	19	**JON SECADA** ●	JON SECADA	SBK 98845/CAPITOL-EMI LATIN
2	1	19	**ANA GABRIEL**	SILUETA	SONY 80618
3	3	51	**LUIS MIGUEL** ●	ROMANCE	WEA LATINA 78505
4	4	17	**CRISTIAN**	AGUA NUEVA	MELODY 9056/FONOVISA
5	5	27	**PANDORA**	ILEGAL	CAPITOL-EMI LATIN 42686
6	14	7	**GIPSY KINGS**	LIVE	ELEKTRA 61390
7	11	43	**ALVARO TORRES**	NADA SE COMPARA. . .	CAPITOL-EMI LATIN 42537
8	15	11	**BACHATA MAGIC**	BACHATA MAGIC	RTF 80820/TH-RODVEN
9	9	25	**MIJARES**	MARÍA BONITA	CAPITOL-EMI LATIN 42687
10	8	15	**CHAYANNE**	PROVOCAME	SONY 80833
11	10	7	**RICHARD CLAYDERMAN**	AMERICA LATINA	QUALITY 19123/TH-RODVEN
12	6	5	**JON SECADA**	OTRO DIA MAS SIN VERTE	SBK 80644/CAPITOL-EMI LATIN
13	—	23	**JOSE LUIS RODRIGUEZ**	PIEL DE HOMBRE	SONY 80746
14	7	25	**JULIO IGLESIAS**	CALOR	SONY 80763
15	12	37	**LOS BUKIS**	QUIEREME	FONOVISA 5040
16	17	25	**RAPHAEL**	AVE FENIX	SONY 80767
17	21	9	**LUNNA**	YO QUE TE ADORE	CAPITOL-EMI LATIN 42611
18	25	23	**YOLANDITA MONGE**	CARA DE ANGEL	WEA LATINA 77487
19	—	1	**JESSICA CRISTINA**	APRENDIENDO A QUERER	SONY 80843
20	—	1	**BRAULIO**	ENTRE EL AMOR Y EL DESEO	SONY 80866
21	20	7	**LUIS MIGUEL**	AMERICA Y EN VIVO	WEA LATINA 90720
22	16	39	**RICKY MARTIN**	RICKY MARTIN	SONY 80695
23	18	37	**MAGNETO**	MAGNETO	SONY 80670
24	23	17	**H2O**	DE OTRO PLANETA	SONY 80821
25	—	1	**EDNITA NAZARIO**	METAMORFOSIS	CAPITOL-EMI LATIN 42709
			TROPICAL/SALSA		
1	2	15	**OSCAR D'LEON**	EL REY DE LOS SONEROS	SONERO 80823/SONY
2	3	9	**CANA BRAVA**	NO ME FALTES NUNCA	PLATANO 5002
3	4	41	**TITO ROJAS**	TITO ROJAS	NAT'L 8004
4	5	9	**KID POWER POSSE**	LOS REYES DE LA MEDICINA	PRIME 3309/BMG
5	1	25	**JERRY RIVERA**	CUENTA CONMIGO	DISCOS INTERNATIONAL 80776/SONY
6	7	19	**OLGA TANON**	SOLA	WEA LATINA 77472
7	6	7	**LINDA RONSTADT**	FRENESI	ELEKTRA 61383
8	12	5	**XAVIER**	PARA SIEMPRE	CAPITOL-EMI LATIN 42665
9	9	19	**ROKABANDA**	LA ROKA	JAN 748
10	4	9	**ALEX D'CASTRO**	REGALAME ESTA NOCHE	TH-RODVEN 2982
11	25	5	**SONORA PONCEÑA**	EL GUERREANDO	INCA 1088
12	—	63	**JERRY RIVERA**	ABRIENDO PUERTAS	DISCOS INTERNATIONAL 80426/SONY
13	10	21	**FRANKIE RUIZ**	MI LIBERTAD	TH-RODVEN 2946
14	17	5	**RUBEN BLADES**	AMOR Y CONTROL	DISCOS INTERNATIONAL 80639/SONY
15	13	39	**LALO RODRIGUEZ**	DE VUELTA EN LA TRAMPA	CAPITOL-EMI LATIN 42476
16	23	7	**TONO ROSARIO**	RETORNO A LAS RAICES	PRIME 3302/BMG
17	15	5	**EDDIE PALMIERI Y LA INDIA**	LLEGO LA INDIA	SOHO SOUNDS 80864/SONY
18	20	5	**ANTONY SANTOS**	ANTONY SANTOS	PLATANO 5001
19	—	1	**GILBERTO SANTA ROSA**	A DOS TIEMPOS DE. . .	DISCOS INTL. 60895/SONY
20	19	11	**MAYRA Y SELINES**	MAYRA Y SELINES 10.75	PATADISC 3305/BMG
21	—	1	**LOS SABROSOS DEL MERENGUE**	SIN FRONTERA	M·P·I. 6078
22	22	15	**JOHNNY RAY**	SALSA CON CLASE/LOS 3. . .	RTF 80846/TH-RODVEN
23	18	27	**GRUPO NICHE**	LLEGANDO AL 1 00%	DISCOS INTERNATIONAL 80712/SONY
24	16	11	**RUBEN DJ**	TODO MOVIDO	RTF 60853/TH-RODVEN
25	11	55	**GILBERTO SANTA ROSA**	PERSPECTIVA	DISCOS INTERNATIONAL 80661/SONY
			REGIONAL MEXICAN		
1	1	25	**SELENA**	ENTRE A MI MUNDO	CAPITOL-EMI LATIN 42635
2	2	21	**VICENTE FERNANDEZ**	QUE DE RARO TIENE	DISCOS INTL. 60809/SONY
3	4	15	**MAZZ**	LO HARE POR TI	CAPITOL-EMI LATIN 42593
4	3	23	**ALEJANDRO FERNANDEZ**	ALEJANDRO FERNANDEZ	SONY 80770
5	5	11	**BANDA MACHOS**	CASIMIRA	FONOVISA 8161
6	15	15	**FLACO JIMENEZ**	PARTNERS	WARNER 26822
7	7	29	**LUCERO**	LUCERO DE MEXICO	FONOVISA 9039
8	17	43	**LINDA RONSTADT**	MAS CANCIONES	ELEKTRA 61239
9	9	41	**LOS TEMERARIOS**	MI VIDA ERES TU	AFG 93094 3002
10	8	19	**LOS ACUARIO**	LAS MISMAS PIEDRAS	M&M INT'L 304
11	6	59	**LA MAFIA**	ESTAS TOCANDO FUEGO	DISCOS INTERNATIONAL 80460/SONY
12	—	13	**TEXAS TORNADO**	HANGIN' ON BY A THREAD	WARNER 45058
13	19	25	**GRUPO VENNUS**	Y SI TE QUIERO	M&M INT'L 271
14	16	39	**EMILIO NAVAIRA**	UNSUNG HIGHWAYS	CAPITOL-EMI LATIN 42626
15	14	9	**BANDA VALLARTA SHOW**	LA CHICA MAS VACILA	FONOVISA 9059
16	11	5	**LOS HURACANES DEL NORTE**	CON NUEVOS. . .	SONY 80847
17	13	43	**ROCIO BANQUELLS**	A MI VIEJO	CAPITOL-EMI LATIN 42620
18	22	3	**TIERRA TEJANA BAND**	PRENDE EL RADIO	TH-RODVEN 2968
19	14	5	**BANDA SUPER BANDIDOS**	NOS DEBORA LAS DEZ	ANDREA 7021
20	—	1	**BRONCO**	POR EL MUNDO	FONOVISA 3032
21	—	1	**GRUPO ZEUS**	MARCHATE	AFG 93094 007
22	24	7	**LIBERACION**	CON MAS AMOR	FONOVISA 3031
23	18	17	**GRUPO MOJADO**	LA GORDA	FONOVISA 8184
24	—	59	**LOS ACUARIO**	LA HIELERA	M&M INT'L 291
25	—	1	**JOAN SEBASTIAN**	BANDIDOS DE AMORES	MUSART 843/BALBOA

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. © 1992, Billboard/BPI Communications.

Artists & Music



by John Lannert

TO BE/MG/ OR NOT TO BE: Just when BMG's newly appointed GM, **Paul Ehrlich**, was giving his state-of-the-label address in this column back in September, he suddenly had to bail out of his lofty post.

As it turns out, Ehrlich's abrupt parachute jump resulted in a soft landing, much to the delight (not to mention relief) of BMG's major brass.

It seems Ehrlich had not cleared his release with his former employer, FoxVideo, which kept him out of the BMG slot until Oct. 26.

"Basically," says Ehrlich, "the terms of the release had to be settled and I may have rushed a little bit in the decision of starting with BMG before this was settled. I'm very happy with the settlement and I think Fox and BMG are very happy. So now it's business as usual."

Which, for Ehrlich, is cause for excitement.

"**Gustavo** [**Alarcón**] is getting off the ground slowly but surely," says Ehrlich, adding that BMG's GMs in Chile, Mexico, and Argentina are excited about Alarcón's label bow, "Entre Sueños."

Ehrlich waxed enthusiastic about new releases from **José José**—"his best since Secretos"—**Marisela**, and **Raúl di Blasio**, plus new product coming from Prime Records (**Fransheska, Vico C., Brewley M.C., Orlando**) and **Karen (Juan Luis Guerra Y 4.40)**.

"We're expecting Guerra's album 'Areito' to be out Dec. 8," comments Ehrlich.

What won't be coming out are albums from **Manny Guerra's** Tejano label, Manny Music, which nearly came on board as a distributed imprint when BMG's former marketing director, **Salvador Pérez Muñoz**, was with the label.

"That deal didn't go through," says Ehrlich. "We tried to give it a follow-up but the way [Guerra] is used to working and the way we work—it was going to be complicated for him. It's a pity because it's a good label, but that doesn't mean that we won't keep on looking for something in the area—maybe not a label but a big name. I'd like to go after a big name."

Guerra had a different opinion of the circumstances surrounding the distribution pact: "Nobody seemed to know what was going on there," he says of BMG. Guerra notes, as well, that Manny Music is "probably going to get to work with PolyGram," where, not coincidentally, Pérez is currently employed as director of Latin artists.

DATEL DEBUTS: Datel, a subsidiary of Televisa, made its premiere as Fonovisa's telemarketing outlet in October with a two-week telemarketing campaign for the label's "LatinoAmérica Mágica Y Pasión," a compendium of rhythms from different Latin American countries produced by Argentinian guitarist **Miguel Angel Proverzano**.

Datel's director of marketing, **Alejandro Fas**, remarks that "Mágica Y Pasión" was a "dry run," while observing that the outfit is searching for appealing compilation packages for upcoming TV promo campaigns.

"I think that our market for Fonovisa is very defined," says Fas, "but we're trying to jump one level to go to a more affluent Hispanic."

TH-RODVEN'S HOLIDAY HARVEST: TH-Rodven is getting busy for the holidays with Ricardo Montaner's just-released blockbuster "Los Hijos Del Sol." Upcoming

(Continued on page 46)



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DANIELA MERCURY

(Continued from page 10)

A well-known singer and ex-ballet dancer in her hometown of Salvador, Bahia, Mercury first broke nationally in 1991 with her eponymous debut album, which contained the runaway smash "O Swing Da Cor" (The Swing Of Color). Mercury supported her album, released on the tiny independent label Eldorado, with 130 shows, many of which drew rave reviews.

Mercury, 27, subsequently signed with Sony Brasil. Last June, Mercury performed in Sao Paulo before an expected crowd of 2,000. More than 30,000 fans showed up, which helped confirm her status as Brazil's most popular entertainer. "What sets me apart as a performer," says Mercury, "is that our production is a daring blend of great lighting, sets, and dancing. Very few artists experiment with music and dance. Perhaps I am the only one—along with Fernandina Abreu and Elba Ramalho—and they have less dancing than me. But I mix the dance I learned in formal training with the Afro-Bahian street dances that Brazil does not know. The rest of Brazil, they have no contact with African music or Bahian dance because it's our own thing."

Indeed, Mercury acknowledges her samba-reggae music is designed to attract non-Bahian Brasilians to sounds emanating from Bahia. "Maybe I've broken through because I have a musical way of speaking that approximates the musical language of the cities," explains Mercury. "I had been singing samba-reggae for a long time, and I was looking for a more mature interpretation of samba-reggae. The songs on 'O Canto Da Cidade' are similar to tunes done by composers from Salvador. I have just put pop clothing on a more elaborate sound with which the urban class can identify. But I did not break my ties with Bahia.

"In Bahia there is a movement that's already happened, a change in behavior where black music from the ghettos and lower classes came to the middle and upper classes of Bahia," continues Mercury. "This movement is extending to all of Brazil through the media, radio, and record labels, and this has made a very strong repercussion in our state. I myself thought that it wouldn't take long for Brazil to catch on, because [the music] is so contagious and enjoyable."

NEW SONGS ON STAGE

In the recording of "O Canto Da Cidade," Mercury employed noted Brazilian producer Liminha, whom she says added his "national/international vision" to the project. Though Liminha did spiff up Mercury's studio sound immensely, he also allowed his client to develop new material on stage with her band before they went into recording.

"I experimented with songs on stage, and several of the songs which appear on the record had matured in my shows," says Mercury. "The arrangements were done by me and my band, with whom I'm very close. Of course, since the first record was so successful, I wanted to maintain that continuity."

Mercury hopes the rest of the country—particularly southern Brazil—will cease to look upon Bahia and

(Continued on next page)



Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / LABEL/DISTRIBUTING LABEL	TITLE
				COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS	
				★ ★ ★ NO. 1 ★ ★ ★	
1	1	1	14	**JON SECADA** SBK/CAPITOL-EMI LATIN	◆ ANGEL 5 weeks at No. 1
2	2	2	7	**DANIELA ROMO** CAPITOL EMI LATIN	PARA QUE TE QUEDES
(3)	4	7	6	**BRAULIO** SONY	QUE TENTACION
4	3	3	7	**PANDORA** CAPITOL EMI LATIN	◆ MATANDOME SUAVEMENTE
(5)	6	17	4	**CHAYANNE** SONY	◆ PROVOCAME
(6)	8	14	5	**EMMANUEL** SONY	MAGDALENA
7	5	5	19	**CRISTIAN** MELODY/FONOVISA	◆ NO PODRAS
8	10	12	9	**JULIO IGLESIAS** SONY	◆ Y AUNQUE TE HAGA CALOR
9	12	13	8	**MYRIAM HERNANDEZ** WLA LATINA	SI NO FUERAS TU
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
(10)	NEW ▶		1	**RICARDO MONTANER** TH-RODVEN	CASTILLO AZUL
11	9	10	12	**JUAN LUIS GUERRA Y 4.40** KAREN/BMG	SENALES DE HUMO
12	14	11	9	**ALEJANDRO FERNANDEZ** DISCOS INTERNATIONAL/SONY	◆ BRUMAS
13	7	6	13	**MAZZ** CAPITOL EMI LATIN	NO ES AMOR
14	13	9	9	**VICENTE FERNANDEZ** DISCOS INTERNATIONAL/SONY	ACA ENTRE NOS
				★ ★ ★ POWER TRACK ★ ★ ★	
(15)	34	—	2	**ANA GABRIEL** SONY	SILUETA
(16)	21	29	5	**SERGIO VARGAS** SONY	LA VENTANITA
(17)	22	24	4	**FRANCO SIMONE** BISCAYNE EUROPA/WEA LATINA	MAGICA
(18)	37	—	2	**FRANKIE RUIZ** TH-RODVEN	BAILANDO
(19)	NEW ▶		1	**PAULINA RUBIO** CAPITOL EMI LATIN	MIO
20	15	8	9	**JESSICA CRISTINA** SONY	COSQUILLAS EN EL CORAZON
(21)	23	25	5	**XAVIER** CAPITOL EMI LATIN	POR ALGUIEN COMO TU
22	17	16	6	**JERRY RIVERA** DISCOS INTERNATIONAL/SONY	AMORES COMO EL NUESTRO
(23)	24	27	8	**LUNNA** CAPITOL EMI LATIN	YO QUE TE ADORE
24	20	20	8	**LUIS MIGUEL** WEA LATINA	◆ AMERICA, AMERICA
(25)	30	32	4	**FERNANDO ALLENDE** WARNER	LA FUERZA DEL AMOR
26	18	19	9	**PUNTO G** TH-RODVEN	◆ LA MALA
(27)	28	33	3	**YOLANDITA MONGE** WEA LATINA	CARA DE ANGEL
28	26	38	3	**LOS TEMERARIOS** AFG SIGMA	EXTRANANDOTE
(29)	35	—	2	**GILBERTO SANTA ROSA** DISCOS INTERNATIONAL/SONY	EN LA SOLEDAD
(30)	31	—	2	**MIJARES** CAPITOL EMI LATIN	QUIZAS QUIZAS QUIZAS
31	16	15	8	**REY RUIZ** DISCOS INTERNATIONAL/SONY	◆ NO ME ACOSTUMBRO
(32)	33	—	2	**EDNITA NAZARIO** CAPITOL EMI LATIN	TANTO NOS AMAMOS
33	29	—	2	**GLORIA TREVI** ARIOLA/BMG	CON LOS OJOS CERRADOS
(34)	NEW ▶		1	**JOSE LUIS RODRIGUEZ** SONY	VALE LA PENA VOLVER
35	32	—	2	**BRONCO** FONOVISA	ADORO
(36)	39	35	3	**ROCIO DURCAL** ARIOLA/BMG	COMO AMIGOS
37	11	4	18	**CHAYANNE** SONY	◆ EL CENTRO DE MI CORAZON
(38)	NEW ▶		1	**SELENA** CAPITOL EMI LATIN	QUE CREIAS
(39)	NEW ▶		1	**JOSE JOSE** ARIOLA/BMG	40 Y 20
40	19	23	12	**KIARA** TH-RODVEN	◆ LIBERAME

◯ Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications

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Artists & Music

LATIN NOTAS

(Continued from page 34)

albums also are expected in the next few weeks from **Andy Montañez** ("El Swing De Siempre"), **Hector Tricoche** ("A Corazón Abierto"), **Victor Roque** ("The People's Band"), and **Little Joe** ("Que Pasó"), whose Tejano Discos imprint is now being distributed by TH.

Other TH artists with albums due out in the coming weeks are **Wilfrido Vargas** and recent signee **Banda Blanca**, plus three compilation albums: "Tejano #1," "Somos La Salsa," and "Tropichanga." Product set to come out on TH's newly acquired label RTP includes albums from **Banda Show** and a compilation package called "Mega Rap."

In addition, TH is planning a label bow for **Las Payasitas Ni Fu Ni Fa**, a female clown troupe whose TV show is bugely popular in Venezuela and Colombia. Las Payasitas are set to make their U.S. TV debut in spring 1993.

RELEASE UPDATE: Just out on Warner Discos are two Tejano albums: "Tesoro Tejano" by **Tesoro** and "Hangin' On By A Thread" by the **Texas Tornados** ... Also released is "Visions" (One Globe Music/WEA Latina) by Brazilian saxopbonist **Leo Gandelman**.

BUT DO CDs BURN? Incensed after singer/songwriter **Mercedes Sosa** called the Cuban exile community "worms" before her Miami show Nov. 7, **Raul Alarcón Sr.**, owner of Spanish Broadcasting System, held a rally Nov. 12 for those wishing to burn Sosa records and CDs. Only about 40 people showed up, which was twice as many as picketed Sosa's concert. Perhaps times have changed in Miami, where in the past, Sosa's controversial remark would have ignited widespread protest from Miami's exile community.

Sosa's Miami date kicked off a three-week U.S. minitour in support of her latest album, "De Mí," a typically fine set that contains mostly sociopolitical tracks from a host of stellar composers, including **Milton Nascimento, Chico Buarque, Silvio Rodríguez, David Lebón,** and **Charly García**. "De Mí" is being released by German imprint Tropical Music, now distributed by Koch International.

FUENTES LOOKS FOR HOME: Ever since splitting from Sonotone earlier in the year, Discos Fuentes—Colombia's venerable record company that is home to the ever-popular **Sonora Dinamita**—has been busily talking to several labels in an effort to secure a distribution pact.

But as the label's international representative, **Alejandro Fuentes**, tells it, "We're not going to make the wrong decision by being in a burry." Fuentes points out in passing the company has inked solid, techno-pop act **Estado Alterados**.

PIMPINELA SPLITS: **Lucia** and **Joaquin Galan**, better known as the Argentinian sister/brother duo **Pimpinela**, have broken up due to Lucia's recent eye operation, which requires an extensive, post-op convalescent period. Joaquin is currently working on a new album. It is unclear whether the pair's current label, Sony Discos, will distribute Joaquin's record.

NEW ON THE CHARTS: Mexico's **Paulina Rubio**, sultry actress and ex-vocalist of **Timbiriche**, blasts onto the Hot Latin Tracks at No. 19 with the dancefloor thumper "Mió." **Rubio** released her solo debut, named after her moniker "La Chica Dorada," in mid-November. Additionally, Rubio has finished shooting her latest telenovela, "Baila Conmigo."

CHART NOTE: At No. 10, Ricardo Montaner's "Castillo Azul" (TH-Rodven) becomes the first single to debut in the top 10 of the Hot Latin Tracks chart since **Yolandita Monge** entered (and peaked!) at No. 4 nearly four years ago with "Borinqueña" (CBS Discos). Montaner's ballad is the second-highest chart entry since the singles chart was reintroduced in 1988.

ON THE ROAD: **Elton John's** Nov. 13 and 14 shows at Mexico City's Estadio Azteca drew a two-day total of 176,000 spectators. The event was promoted by Canto Nuevo and was taped by Televisa for a future TV special.

MISCELLANEA: Former TH-Rodven and Sonotone staffer **Carlos Santa Cruz** has been tapped by M.P.I. as Southwest sales and promotion director. Santa Cruz, who began his new assignment Nov. 10, is based at the label's new San Antonio, Texas, office, where he is expected to head the label's debut foray into the Tejano/regional Mexican market ... Capitol/EMI Latin has appointed independent columnist **Nelson Henriques** as the label's publicist ... **Carlos Valldejuli** has replaced **Sergio Rozenblat**—recently named managing director of WEA Latina—as manager of trumpeter **Arturo Sandoval**, whose next GRP album is due out in early 1993.

DANIELA MERCURY

(Continued from preceding page)

its mostly black artists as cultural outcasts. "In Bahia, a movement has already happened where black music from the ghettos and lower classes has come to the middle and upper classes of Bahia," says Mercury. "This movement is extending to all of Brazil, via the media, radio, and the record labels. I myself thought that it wouldn't take long for Brazil to catch on, because the music is so contagious and enjoyable.

"I had seen an interview with John Lennon," continues Mercury, "where he was asked why he thought rock was such a success. And Lennon said because rock is very contagious, very organic, and it makes a person move. It's as if the blacks had returned the middle-class whites their bodies. That is the attribute of samba-reggae. That once again, blacks are giving people a reason to move."

Mercury says she may perform a show in New York in December. Meanwhile, she will continue touring a country that cannot seem to get enough of her.

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Artists Put Vid Biz Under Lens

Cite Lack Of Imagination, High Budgets

■ BY CHRIS MORRIS

LOS ANGELES—A diverse panel of popular performers offered sometimes stinging critiques of the music video business' lack of imagination, inflated budgets, and racial policies during the Nov. 5 artists' panel at the 14th annual Billboard Music Video Conference here.

Some of the most damning commentary on the state of video was made by Giant recording artist Thomas Dolby, who has directed several videos for his own songs.

Dolby said the short-form format "has been used up . . . I wish I had the opportunity to do something in a longer form, like 10 or 15 minutes."

Later, Dolby noted, "We got into music not to reinforce everything that had gone before, but to challenge it. There's nothing [in video] that makes me think, that makes me question the way things are done."

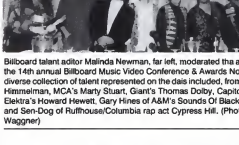
He contrasted current videos to some of the reels he saw at a Russian competition: "There was a sense of ingenuity in it that communicated something to me. I miss that in videos now."

Terming music videos "a necessary evil," Elektra Entertainment artist Howard Hewett added, "Videos have been the doorway to some of the most untalented people I have ever known in my life . . . If you look good, you have a shot at this business."

Several of the panelists noted artists are frequently at the mercy of a director's vision of a song, which may be radically different from the musician's own idea.

"You get directors who perceive your story as something else," said B-Real of the Ruffhouse/Columbia rap act Cypress Hill.

Added Capitol Records jazz artist Dave Koz, "Ultimately, if you're not in control, you're relying on someone's version of your song."



Billboard talent editor Melinda Newman, far left, moderated the artist panel during the 14th annual Billboard Music Video Conference & Awards at the L.A. Hilton. The diverse collection of talent represented on the dais included, from left, Epic's Peter Himmelman, MCA's Marty Stuart, Giant's Thomas Dolby, Capitol's Dava Koz, Elektra's Howard Hewett, Gary Hines of A&M's Sounds Of Blackness, and B-Real and Sen-Dog of Ruffhouse/Columbia rap act Cypress Hill. (Photo: Glenn Waggner)

Growing video budgets were frequently attacked by the panelists. Epic artist Peter Himmelman derided a director who shot one of his clips for $75,000.

"The numbers are astonishing," he said. "No matter what anyone's charging, quantity is never a measure of quality."

Himmelman drew laughter from the audience by complimenting director Daniel Zirilli, who shot his latest clip, "Beneath The Damage & The Dust," for about $15,000. "He wasn't just one of the guys who takes lunch at Le Dome," he said.

Himmelman went so far as to suggest artists use video budgets to purchase their own film-making equipment in order to exert greater control over the creative process.

B-Real pointed out that Cypress Hill had made two videos for a total of $30,000. "Keep two simple and to the point, and people will love you for what you are and what your music is, not for some fantasy," he said.

MCA artist Marty Stuart said one of his favorite pieces of film was an inexpensive home movie of Elvis Presley and Buddy Holly, shot by a fan in Lubbock, Texas, in the mid-'50s.

"That $5 piece of film has done as much for me in my life as anything Michael Jackson's ever done," Stuart said.

Koz recalled that one of his manager's acts, the Atlantic hard-rock group Electric Boys, made a video for the grand total of $1,836 at a Universal Studios do-it-yourself video booth.

Queried by Billboard talent editor Melinda Newman—who moderated the panel—about the use of minority directors, Gary Hines of the Perspective/A&M group Sounds Of Blackness said, "Whether or not we acknowledge it, race is always a factor . . . We always insist that people of color be part of the process."

B-Real said that Cypress Hill had attempted to hire a Hispanic director for its "Latin Lingo" clip, but that "he wasn't really in syne with us."

Hewett added: "Racism can be a two-edged sword . . . It's all about who has the best plan [for the clip]."

Closed-Circuit Assn. Opens Shop At Billboard Confab

THE INDUSTRY's leading closed-circuit programmers convened Nov. 5 during the 14th annual **Billboard Music Video Conference** in Los Angeles to formally create the National Assn. of Closed Circuit Programmers. As a trade association, the NACCP hopes to streamline the closed-circuit programming industry and set forth standards and practices by which to operate in the future.

Representatives from **Sight & Sound Entertainment** (Seattle), **Telegenics** (New York), **Rock-America** (New York), **National Video Subscription Inc.** (Anaheim, Calif.), **Wolfram Video Inc.** (West Allis, Wis.), **ET Videos** (Burbank, Calif.), and **Special Promotions Inc.** (Nashville) attended the L.A. meeting. First order of business: To shed their image as "video pools."

"Our industry is much more like a programming service for closed-circuit networks that feature music video; we do not operate in the sense of record pools," says Sight & Sound president **Michael duKane.**

Retailers, nightclubs, restaurants, and medical facilities are just a few arenas that subscribe to programs produced by the nation's closed-circuit programmers.

But since its inception, the industry has been a "freewheeling" one, says Wolfram president **Wolf Zimmerman**, and no single standard applies to any record label or programmer in regards to monetary consideration, distribution territories, licensing terms, production value, and return of product, among other things.

The purpose of the new trade association is primarily to create a "boilerplate agreement that would have some flexibility" regarding standards and practices that make sense for the closed-circuit programmers and the labels that supply them, says duKane.

"We're not looking at building a coalition to 'take on' the labels," he says; in fact, label representatives are welcome to join the NACCP. "We're trying to bring a pragmatic group together and understand mutually the labels' objectives for closed-circuit programming."

In addition, the NACCP is designed to help the labels better understand the promotional impact of closed-circuit programming, says **Chris Russo,** president of Telegenics.

DuKane projects the NACCP will define its organizational structure by the end of 1992. He targets January as an official launch date of the group, at which time he hopes to bring to the labels a formal, pro-active presentation about its goals and functions.

SHOWTIME: **MTV** will launch its new hip-hop/new jack/R&B video show "**MTV Jams**" Monday (23). The hourlong show will air daily from 11 a.m.-noon . . . **Jon Faulkner,** formerly of Anaheim, Calif.-based "**Request Video,**" is working on a pilot for a new hourlong, weekly show called "Notes From The Underground." Faulkner says he hopes to be on the air via Southern California-based cable outlets in early 1993 . . . **Gil Ashley,** formerly of Oakland, Calif.'s **California Music Channel,** is developing a pilot, which he hopes to begin broadcasting in early 1993, as well . . . And **David Law** of San Diego-based "**Hot Traxxs**" will launch his new "**Backstage Pass**" show shortly after Christmas. Each half-hour show will showcase one artist and features interviews, a video profile, and clips. **MC Serch** opens the series.



by Deborah Russell

THERE'S STILL TIME to enter music video longforms, films, three-view concerts, and broadcast TV specials for nomination in the second **International Visual Music Awards,** to be held during the Jan. 24-28 MIDEM gathering in Cannes. The deadline for entries has been extended to Nov. 30. Call us in L.A. if you're interested.

ROLL CREDITS: Nashville-based director **Greg Crutcher** has directed **Jon Randall** and **Prairie Rose** and is now represented by Nashville's **Tune Town Films.** The company's first producer is **Richard Doob's** "Leavin's Been A Long Time Comin'," directed by Crutcher and produced by **Stephen Angus** . . . The directors' roster at **Mary Matthews'** new Nashville-based **Above & Beyond Pictures** includes L.A.-based **Abraham Pulido,** noted film work with **Placido Domingo** and **Julio Iglesias;** commercial/feature director **Jeff Smith,** who just wrapped **Sammy Kershaw's** "Anywhere But Here"; **Harold Jarboe,** a feature film DP who recently reeled **Mike Dekle's** "Rockin' Ramona"; and **Tom Bevins,** a New York expatriate who just shot **Lisa Stewart's** "Somebody's In Love." In addition, **Claudia Welker** has joined Above & Beyond as director of marketing . . . NYU film school graduate **Richard Reines** has signed with New York's **Picture Vision.**

WAS IT JUST US or did anyone else notice that the volume of "MTV Unplugged" was sharply reduced during Billboard's recent Music Video Conference? It appears industry veterans have given up the perennial bitching, which has been a traditional byproduct of the convention, and are focusing on constructive solutions to ongoing problems.

PRODUCTION NOTES

LOS ANGELES

• **Picture Vision's Jon Small** directed and produced Reba McEntire's new MCA video "Take It Back." **David Wunsch** co-produced the shoot; **Steven Saporta** executive-produced.

• **David Florimbi** and **Rupert Wainwright** directed Jermaine Stewart's new Warner-Reprise video "Set Me Free" with producer **Paul Schiefer. Terrance Power** executive-produced for **Fragile Films.**

NEW YORK

• **Marcus Nispel** directed **Martha Wash's** new RCA video "Give It To You" for **Portfolio Artists Network. Nancy Riggs** produced and **Anouk Frankel** executive-produced. **Shelly Bloch** was supervising producer. **Crescenzo Notarile** directed photography on the Brooklyn-based shoot.

• **FAT Boy Films** directed **Millicent Shelton** reeled Jazzi McGhee's MCA video "It Hurts Me." **Philip Dolin** produced and **David Waterson** directed photography.

NASHVILLE

• **John Lloyd Miller** directed Diamond Rio's new Arista video "In A Week Or Two." **Marc Ball** directed photography and produced the **Scene Three** clip.

• **Greg Crutcher** directed Clinton Gregory's SOR video "Who Needs It." **Mike Stewart** produced the shoot for **Jim Owens & Associates.**

OTHER CITIES

• **Mary-Chapin Carpenter's** new Columbia clip "Passionate Kisses" is a **Spellbound Pictures** production directed by **Markus Blunder. Joe Charbanic** produced the Washington, D.C.-based clip.

AIDS GROUP SEEKS HELP IN PSA DRIVE

NEW YORK—LIFEbeat, the music industry organization to fight AIDS, is creating public-service announcements for use by music video outlets. The project sprang from a keynote address by Daniel Glass, executive VP/GM of EMI Records Group, and Tim Rosta, LIFEbeat executive director, at the Billboard Music Video Conference in Los Angeles (Billboard, Nov. 21).

During his address, Glass urged video makers to "shoot a PSA . . . It'll take another five minutes. Give the situation and the reality of AIDS a forum."

The PSA project is dependent on donated services and funds. Labels, artists, producers, directors, and equipment suppliers who would like to help can contact Rosta at 212-245-3240.

Music Video's Leading Lights In B'board Spotlight

LOS ANGELES—Leading music video industry professionals gathered Nov 4-5 at the 14th annual Billboard Music Video Conference & Awards here. Among the highlights were an opening-night showcase for new videoclips at Q's Billiard Hall and "A Funky Little Affair," an elaborate evening sponsored by Paisley Park and Billboard to premiere new video footage of Prince & the New Power Generation. The conference was capped by the annual awards ceremony hosted by Peter Noone, host of VH-1's "My Generation." (Photos: Glenn Waggner/BPI)



Director Kevin Layne of Forti/Layne Productions and EMI's Allison Bandier celebrate Jon Secada's trio of Latin video awards for the Layne-directed clip "Otro Dia Mas Sin Verte." Bandier also accepted Arrested Development's award for best new pop/rock artist.





Aristo Media's Jeff Walker, Epic's Laurie Nocerito, Kevin Ferd of "Power Play," and Billboard's Melinda Newman survey the competition during the opening-night reception at Q's Billiard Hall.



Chris Parr of Aristo Media, Sandy Neese of Mercury/Nashville, and video producer Mary Matthews of Above & Beyond Productions at the opening-night reception.

Tim Rosta of LIFEbeat, Billboard's managing editor Ken Schlager, and Daniel Glass of EMI Records Group encourage video programmers and producers to join LIFEbeat's quest to help people with AIDS.



Host Peter Noone explains the Billboard music video competition to the awards-show crowd.



Lisa Herndon of Weasel Marketing was the grand-prize winner of a limited-edition Prince jacket during Paisley Park's "A Funky Little Affair."



Maverick Records' Abbey Konowitch and MTV's Linda Alexander check out the opening-night events.



Saxophonist Dave Koz, left, who was featured on the annual Artists' Panel, chats with VH-1's Sal LoCurto and Lois Ruben.



Epic dance artist Rozalla and her manager, Bill Diggins, in eager anticipation of the Music Video Awards. Rozalla was nominated for best female dance artist.



David Law of San Diego-based "Hot Tracx" talks up his billiards skills with Sherry Theus, center, and Andrena Davis, producer of Washington, D.C.-based "Rap Beat."



Richard Serringer of Telegenics, Sue Barbato of MCA, Max Leinwand of RockAmerica, and Sharon Steeley of A&M at "A Funky Little Affair."



Warner Bros.' Bob Merlis, Tommy Boy's Laura Hynes, R'N'R Freelance's Mark Weinstein, Weasel Marketing's Lisa Herndon, and Belma Johnson of the Image Awards enjoy Paisley Park's "A Funky Little Affair."



Billy Soule of Akron's "TV 23," Mercury's Diane Earl, and Dante Moratto of Albertson, N.Y.-based "Rock Rap" enjoy the pre-awards reception.



A&M's Emily Wittmann, Warner Bros.' Wendy Griffiths, Jive's Janet Kleinbaum, and Elektra's Linda Ingrisano compare trophies following the awards show.



Relativity's Mark Klein, "Friday Night Videos" producer Pearl Lieberman, CVC Report's Sharon Steinbach, and "Friday Night Videos" ' Eddie Isidron observe the antics of their colleagues at Q's Billiard Hall.



Rob Smith of America's New Country, Deborah Russell of Billboard, Chris Parr of Aristo Media, and Mike Drumm of Denver's "Music Link" take a break from billiards at the opening-night party.



Armando Zapata of Chicago's "Music Video 50" and Gia DeSantis of "Request Video" display their Billboard Music Video awards for best local/ regional show in the dance and pop/ rock categories, respectively.



Awards host Peter Noone congratulates Mercury's Sandy Neese as she accepts Billy Ray Cyrus' awards for best male artist and best new artist in the country category.



fAt Films director Millicent Shelton congratulates A&M artist CeCe Peniston on her double win in the Billboard Music Video Awards. Shelton directed Peniston's A&M video "Keep On Walkin'."



Wayne Jobson of KROQ's "Reggae Revolution" and Neville Garrick, who executive-produced the film "Time Will Tell," chat before the awards ceremony.



Linda Ingrisano of Elektra, John Robson of The Box, Wendy Griffiths of Warner Bros., Armando Zapata of Chicago's "Music Video 50," and Sean Fernald of Capitol sit down and get funky during Paisley Park's "A Funky Little Affair."



Four top directors share the awards-show spotlight. From left are Eric Meza, winner in the R&B/rap category for Public Enemy's "Can't Truss It"; Mark Pellington, pop/ rock winner for Pearl Jam's "Jeremy"; Milcho, whose "Tennessee" clip earned best-new-artist honors in the pop/rock field for Arrested Development; and Kevin Layne, winner in the Latin field for Jon Secada's "Otro Dia Mas Sin Verte." (Photo: N. Azzara-Millet)



Rusty Garner of Endless Music, Janet Kleinbaum of Jive, Casey Mitchell of East Chicago, Ind.-based "Wax N Wane/Images," and Emily Wittmann of A&M peruse the room during Paisley Park's "A Funky Little Affair."



Billboard managing editor Ken Schlager, Motown's Mark Keene, The Box's Les Garland, and VJN Inc.'s Jules Haimovitz enjoy the exclusive video footage of Prince & the N.P.G. featured during Paisley Park's "A Funky Little Affair."

Billboard. THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

Lists do not include videos in recurrent or oldies rotation.

MTV

Continuous programming
1515 Broadway, New York,NY 10036

ADDS

Madonna, Deeper And Deeper
Nirvana, In Bloom
Def Leppard, Stand Up, Kick Love...
Whitney Houston, I Will Always Love...
Wreckx-N-Effect, Rump Shaker
Mad Cobra, Flex
Shanice, Saving Forever For You
Go West, Faithful
Jackyl, The Lumberjack
The Jayhawks, Waiting For The Sun
Ugly Kid Joe, So Damn Cool

EXCLUSIVE

Nirvana, In Bloom

HEAVY

Bon Jovi, Keep The Faith
Damn Yankees, Where You Goin' Now
Def Leppard, Stand Up, Kick Love...
Guns N' Roses, Yesterdays
The Heights, How Do You Talk To...
Madonna, Deeper And Deeper
Metallica, Sad But True
P.M. Dawn, I'd Die Without You
R.E.M., Drive
Saigon Kick, Love Is On The Way
U2, Who's Gonna Ride Your Wild...

BUZZ BIN

10,000 Maniacs, These Are Days
Alice In Chains, Them Bones
Soul Asylum, Somebody To Shove

BREAKTHROUGH

Los Lobos, Kiko And The Lavender...

STRESS

Arrested Development, Revolution
Bobby Brown, Good Enough
INXS, Taste It
Jackyl, The Lumberjack
Megadeth, Foreclosure Of A Dream
Ozzy Osbourne, Time After Time
Red Hot Chili Peppers, Behind The Sun
Shai, If I Ever Fall In Love
Snap, Rhythm Is A Dancer
Stone Temple Pilots, Sex Type Thing
Izzy Stradlin, Shuffle It All
TLC, What About Your Friends
Toad The Wet Sprocket, Walk On...

ACTIVE

Whitney Houston, I Will Always Love...
Elton John, The Last Song
Prince & The N.P.G., 7
Screaming Trees, Nearly Lost You
The Soup Dragons, Pleasure
Spin Doctors, Little Miss Can't Be...
Utah Saints, Something Good
Wreckx-N-Effect, Rump Shaker

OH

Go West, Faithful
The Jayhawks, Waiting For The Sun
Annie Lennox, Love Song For A...
Mad Cobra, Flex
Keith Richards, Wicked As It Seems
Shakespear's Sister, I Don't Care
Shanice, Saving Forever For You
Suicidal Tendencies, Nobody Hears
The Sundays, Love
Ugly Kid Joe, So Damn Cool

JBTV WWOR

One hour weekly
216 W Ohio, Chicago,IL 60610

CURRENT

Soul Asylum, Somebody To Shove
EMF, They're Here
Hed's Atomic Dustbin, Not Sleeping...
Sonic Youth, Youth Against Fascism
My Little Funhouse, I Want Some Of...
The Sundays, Love
The Farm, Rising Sun
Morrissey, Glamourous Glue
Daniel Ash, Get Out Of Control
Sugar, Helpless
10,000 Maniacs, These Are Days
Suzanne Vega, Blood Makes Noise

VH1

Continuous programming
1515 Broadway, New York,NY 10036

FIVE STAR VIDEO

Keith Richards, Wicked As It Seems

ARTIST OF THE MONTH

Neil Young, Harvest Moon

GREATEST HITS

Michael Bolton, To Love Somebody
Eric Clapton, Layla (Unplugged)
Gloria Estefan, Always Tomorrow
Whitney Houston, I Will Always Love...
Elton John, The Last Song

HEAVY

Peter Gabriel, Digging In The Dirt
The Heights, How Do You Talk To...
k.d. lang, Mind Of Love
Sade, No Ordinary Love
Jon Secada, Do You Believe In Us

WHAT'S NEW

10,000 Maniacs, These Are Days
Sonia Dada, You Ain't Thinkin'
Celine Dion, Love Can Move Mountains
Go West, Faithful
Annie Lennox, Love Song For A...
Los Lobos, Kiko And The Lavender...
Richard Marx, Chains Around My Heart
The Rembrandts, Johnny, Have You...
Restless Heart, When She Cries
Spin Doctors, Little Miss Can't Be...
U2, Who's Gonna Ride Your Wild...
Dwight Yoakam, Suspicious Minds

THE BOX

Continuous programming
12000 Biscayne Blvd, Miami,FL 33181

ADDS

Apache, Gangsta Bitch
Art Of Origin, Into The Pit
Auto & Cherokee, Taste
AZ-1, Trust In Me
Da Lench Mob, Freedom Got An A.K.
Dwight Yoakam, Suspicious Minds
Expose, I Wish The Phone Would Ring
Father MC, Everything Gonna Be...
Goats, Typical American
Good Girls, It Must Be Love
Hi-Five, Quality Time
Jacci McGhee, It Hurts Me
MC Nas-D, It's My Cadillac
Michael Bolton, To Love Somebody
Mobb Deep, Peer Pressure
Nasty Nas, Hart Time
Nine Inch Nails, Pinion
Prince & The N.P.G., 7
Proper Dos, Firme Hina
Red Hot Chili Peppers, Under The Sun
Richard Marx, Chains Around My Heart
RuPaul, Supermodel
Strickly Roots, Duck De Boyz...
Tisha Campbell, Push
Willie D., You Still Black

BOX TOPS

Boyz II Men, End Of The Road
Chaka Demus/Pliers, Murder She...
DJ Quik, Way 2 Fonky
The Doga, Shake Dance
Ice Cube, Wicked
Madonna, Erotica
Mary J. Blige, Reminisce
Mary J. Blige, Real Love
R. Kelly, Slow Dance (Hey Mr. DJ)
Scarface, Streetlife
Shabba Ranks, Slow And Sexy
Shai, If I Ever Fall In Love
TLC, What About Your Friends
Toni Braxton, Love Should Have...

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FRIDAY NIGHT VIDEOS

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CURRENT

Bon Jovi, Keep The Faith
Michael Bolton, To Love Somebody
Expose, I Wish The Phone Would Ring
Wreckx-N-Effect, Rump Shaker
Annie Lennox, Love Song For A...
The Jackson Five, Who's Loving You

BET

Black Entertainment Television

14 hours daily
1899 9th St NE, Washington,DC 20018

ADDS

Arrested Development, Revolution
Bobby Brown, Good Enough
Christopher Williams, All I See
Father MC, Everything Gonna Be...
Mary J. Blige, Reminisce

HEAVY

Miki Howard, Ain't Nobody Like You
Chuckii Booker, Games
TLC, What About Your Friends
Vanessa Williams, Work To Do
Trey Lorenz, Someone To Hold
Lo-Key?, I Got A Thang 4 You!
Wreckx-N-Effect, Rump Shaker
Troop, Sweet November
Toni Braxton, Love Should Have...
CeCe Peniston, Inside That I Cried
Shabba Ranks, Slow And Sexy
Shai, If I Ever Fall In Love
Mad Cobra, Flex
Chante Moore, Love's Taken Over
Al B. Sure!, Right Now
SWV, Right Here
Arrested Development, People...
Portrait, Here We Go Again
Special Generation, Lift Your Head
Full Force, Nice 'N Eazy
Sade, No Ordinary Love

MEDIUM

After 7, Baby I'm For Real
Freddie Jackson, Can I Touch You?
The Jackson Five, Who's Loving You
Keith Sweat, I Want To Love You Down
Kris Kross, I Missed The Bus
Prince Markue Dee, Trippin' Out
Prince, My Name Is Prince

CMT

COUNTRY MUSIC TELEVISION

Continuous programming
2806 Opryland Dr, Nashville,TN 37214

HEAVY

Alabama, I'm In A Hurry...
Alan Jackson, She's Got The Rhythm
Billy Ray Cyrus, Wher'm I Gonna Live
Brooks And Dunn, Lost And Found
Clinton Gregory, Who Needs It
George Strait, I Cross My Heart
Hal Ketchum, Sure Love
John Michael Montgomery, Life's A...
Kathy Mattea, Lonesome Standard...
Lorrie Morgan, Watch Me
Mark Collie, Even The Man In...
Marty Stuart, Now That's Country
Radney Foster, Just Call Me Lonesome
Restless Heart, When She Cries
***Suzy Bogguss,** Drive South
Tanya Tucker, Two Sparrows In A...
Vince Gill, Don't Let Our Love...

HOT SHOTS

***Billy Dean,** Tryin' To Hide...
***Doug Stone,** Too Busy Being In Love
Dwight Yoakam, Suspicious Minds
***Martina McBride,** Cheap Whiskey
Randy Travis, Look Heart, No Hands
Reba McEntire, Take It Back
Ricky Van Shelton, Wild Man
Sawyer Brown, All These Years
Trisha Yearwood, Walkaway Joe

MEDIUM

Alison Krauss, Heartstrings
Billy Dean, It There Hadn't Been You
Boy Howdy, Thanks For The Ride
Chris Ledoux, Cadillac Ranch
Confederate Railroad, Queen Of...
Corbin/Hammer, I Will Stand By You
***Curtis Wright,** It I Could Stop Lovin'...
Dan Seals, We Are One
Deborah Allen, Rock Me
Diamond Rio, In A Week Or Two
George Jones, I Don't Need Your...
Gibson/Miller Band, Big Heart
Guy Clark, Baton Rouge
Lee Roy Parnell, Love Without Mercy
Lisa Stewart, Somebody's In Love
McBride & The Ride, Just One Night
Michelle Wright, He Would Be Sixteen
Mike Reid, Call Home
Nitty Gritty Dirt Band, One Good Love
Pam Tillis, Shake The Sugar Tree
Rick Vincent, Best Mistakes I Ever...
Rob Crosby, In The Blood
Robert Ellis Orrall, Boom! It Was Over
Roy Orbison, I Drove All Night
Sammy Kershaw, Anywhere But Here
Shenandoah, Leavin's Been A Long...
Stacy Dean Campbell, Poor Man's...
Tim McGraw, Welcome To The Club
Tim Menay, That's Good
Tish Hinojosa, In The Real West
Wynonna, No One Else On Earth
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ADDS

Reba McEntire, Take It Back
Mike Reid, Call Home
Gary Morris, Love Hurts

HEAVY

Alabama, I'm In A Hurry...
Suzy Bogguss, Letting Go
Brooks And Dunn, Lost And Found
Mark Collie, Even The Man In...
Billy Ray Cyrus, Wher'm I Gonna Live
Billy Dean, It There Hadn't Been You
Radney Foster, Just Call Me Lonesome
Vince Gill, Don't Let Our Love...
Clinton Gregory, Who Needs It
Alan Jackson, She's Got The Rhythm
Sammy Kershaw, Anywhere But Here
Hal Ketchum, Sure Love
Kathy Mattea, Lonesome Standard...
Lorrie Morgan, Watch Me
Restless Heart, When She Cries
Ricky Van Shelton, Wild Men
George Strait, I Cross My Heart
Marty Stuart, Now That's Country
Pam Tillis, Shake The Sugar Tree
Travis Tritt, Lord Have Mercy On...
Randy Travis, Look Heart, No Hands
Tanya Yucker, Two Sparrows In A...
Steve Wariner, Crash Course In The...

LIGHT

Joan Baez, Stones In The Road
Jeff Chance, A Heartache On Her...
Cee Cee Chapman, Two Ships
Guy Clark, Baton Rouge
Mike Dekle, Rockin' Ramona
The Finnigan Brothers, I've Fallen
John Gorka, I Don't Feel Like A Train

MEDIUM

Deborah Allen, Rock Me
Karen Brooks/Randy Sharp, That's...
Bellamy Brothers, Can I Come...
Boy Howdy, Thanks For The Ride
Confederate Railroad, Queen Of...
Corbin/Hammer, I Will Stand By You
Rob Crosby, In The Blood
Gibson/Miller Band, Big Heart
George Jones, I Don't Need Your...
Chris Ledoux, Cadillac Ranch
Diamond Rio, In A Week Or Two
McBride & The Ride, Just One Night
Tim McGraw, Welcome To The Club
Tim Menay, That's Good
John Michael Montgomery, Life's A...
Nitty Gritty Dirt Band, One Good Love
Robert Ellis Orrall, Boom! It Was Over
Lee Roy Parnell, Love Without Mercy
Sawyer Brown, All These Years
Dan Seals, We Are One
Shenandoah, Leavin's Been A Long...
Lisa Stewart, Somebody's In Love
Rick Vincent, Best Mistakes I Ever...
Michelle Wright, He Would Be Sixteen
Trisha Yearwood, Walkaway Joe
Dwight Yoakam, Suspicious Minds

AUDIO VISION

With Scotty Rossi

Audio Vision

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1000 Centerville Turnpike, Virginia Beach,VA 23463

CURRENT

Madonna, This Used To Be My...
Take 6, I-L-O-V-E-U
Carly Simon, Love Of My Life
Take 6, Where Do The Children Play
Simply Red, For Your Babies
Bobby McFerrin, Baby
Paul Overstreet, Heroes
Najee, I Adore Mi Amor

Lightmusic

Five 1/2-hour shows weekly
Signal Hill Dr, Wall,PA 15148

CURRENT

Carman, 1955
Michael Card, So Many Books
First Call, I'll Always Come Back
Denise Graves, Time
Denise Graves, Moment Away
Wayne Watson, It's Time
DeGarmo & Key, Are You Ready
Michael W. Smith, Secret Ambition
Cindy Morgan, How Could I
Steven Curtis, Great Adventure
Brian Duncan, Love Takes Time
Quincy Jones, Hallelujah
Jacob's Trouble, Something Good...
Al Denson, Shine Out
10,000 Maniacs, These Are Days
Jody Watley, It All Begins
Petra, Dance
Arrested Development, Tennessee
Michael W. Smith, I Will Be Here...
Mr. Mister, The Border

the Medialine

Labels Discover A Way To Guarantee Airplay

■ BY ERIC BOEHLERT

TIME BUY: For label marketing and promotion executives, getting artists exposed to potential customers is their most important and often most frustrating task.

Now, perhaps tired of relying on the kindness of radio and video programmers, some labels are moving aggressively to eliminate the middle man and buying their own exposure through block programming on TV and radio.

Columbia is producing its own live Sunday-morning concert series, sent via satellite to nearly 100 radio stations. **Arista's** own bought-and-paid-for TV showcase is set to run on a handful of major-market stations through the month of December. And up until the summertime demise of cable radio's **Digital Planet, Capitol** maintained its own artist channel that Digital Planet listeners could dial into to hear the latest Capitol releases.

Paul Rappaport, VP/artist development at Columbia, says he and label colleague **Josh Rosenthal** had been brainstorming on ways of securing radio exposure for acts that don't make a living off hit singles. Sensing some album rock and AC stations were allowing more variety on Sunday mornings, the label last year presented **Bruce Cockburn** in a Christmas special.

This October, with a commitment to go ahead with "The Columbia Radio Hour" on a monthly basis, **James McMurtry** was featured in the essentially acoustic setting before a few-dozen fans. **Shawn Colvin** followed in November, and Cockburn will return for another holiday performance in December. With a roster including **Toad The Wet Sprocket, James Taylor, Rosanne Cash,** and others, Rappaport says the possibilities are plentiful.

Columbia picks up each episode's $6,000 production bill. To help cover the cost, it hired **Media America** to sell three national spots each month. The label also takes an additional spot for itself. No ads are sold on the approximately 40 noncommercial stations that run the "Columbia Radio Hour."

Rappaport says rather than opting for the standard fare of recording artists live, pressing CDs of the performance, and mailing them to stations, Columbia chose the live as-it-happens, small-scale acoustic approach. While acknowledging the show is a marketing tool, Rappaport stresses if it weren't a quality one stations wouldn't bother with it. PDs at **KFOG** San Francisco, **WNEW-FM** N.Y., and **WXRT** Chicago have all praised the program, he says.

CHAIN COMMAND: Stories about musical trends often spread like the fads themselves, through a word-of-mouth media food chain that moves from the streets to the masses. Take, for example, the story of the **Riot Girl** (or Grrrl) bands based in Olympia, Wash. Last July, **Emily White** wrote a lengthy piece chronicling that area's "Teenage Feminist Rock 'n' Roll Underground" for **L.A. Weekly.** In August, the **San Jose Metro** picked up White's story, followed by the **Chicago Reader** in September. In its October issue, **Spin** spread the Riot Girl word to a wider audience with its own four-page piece. Then on Nov. 15, **The New York Times** weighed in with a look at the "new young feminist troop on the move."

ON SCREEN

THE BODYGUARD
Directed by Mick Jackson
Warner Bros.
(Opens Wednesday [25])

With a script by Lawrence Kasdan, strong music by superstar recording artist Whitney Houston, and the screen-star clout of Kevin Costner, it would be hard for this film to go wrong.

Not that it doesn't make an effort. Harder to compensate for than a slow start, "The Bodyguard" has no start; viewers enter midclimax and haven't even been introduced to their date. As it turns out, the frenetic opening sets the gauzy, unflaggingly earnest tone for a film full of orchestrated crescendos that is made to feel as if some epic struggle of good and evil is being waged within. Turns out, it's not really.

What *is* going on makes for a thrilling if sometime off-track ride. Costner is Frank Farmer, an ex-Secret Service agent turned high-priced bodyguard who is still haunted by "the Reagan incident." Houston is Rachel Marron, an E-ticket entertainer: superstar singer, Oscar-nominated actress, Robin Leach-league celebrity. Threatening fan mail brings the two, grudgingly, together.

Houston proves herself a thoroughly adequate actress. In her defense, that's all that's demanded of her in a role that essentially asks her to play herself, only frightened. She is, not surprisingly, terrific in a nightclub scene in which the action swirling around Marron spins out of control as she belts "Queen Of The Night" (one of seven new songs on the soundtrack). Here, as elsewhere in the opening half, the entertainer-eye-view of the adoring masses, and the bodyguard's saber-sharp take on this world, is chilling. (Gary Kemp as one of Marron's well-played musical entourage, Sy Spector, is equally sharp—and chilling.)

Costner, sporting a Trivial-Pursuit-worthy "worst male haircut in a feature film," raises his trademark stony demeanor to Rocky Mountain heights, but is also given most of the film's surprisingly high quotient of humor.

That these two fall in love is more plot device than plot-driven. Like their sole sex scene, it seems to have happened off-camera. Once set in motion, though, Houston and Costner carry it off convincingly and, as the movie unfolds into full-fledged and fully revved thriller, create a final crescendo that rings true.

MARILYN A. GILLEN

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HUNGARY—Ferenc Kaszas, Budagyet 111, Vezeta a/9 IV/10 1031. Phone: 36 1 118 1031.
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IRELAND—Jim Farrell, 20 Corystort Downs, Blackrock, County Dublin; Phone: 3531 283 2527
ITALY—David Stansfield, via Guglielmo Marconi 3, 20060 Cassina De' Pecchi, Milan. Phone: 39 2 95 34 37 14
JAMAICA—Maureen Sheridan, P.O. Box 725, Ocho Rios. Phone: 31 809 974 2803; Fax: 809 974 5943/5014
LUXEMBOURG—Willem Heins, Bilderdijkhaan 28, Hilversum. Phone: 31 35 24 31 37
NEW ZEALAND—Graham Reid, 19 Short Avenue, Birkdale, Auckland 10, Phone: 64 579 5050, Fax: 64 579 5150
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PORTUGAL—Fernanda Taxeira, Rua Santa Helena, 122 RC/D10, 4000 Oporto. Phone: 351 487465.
ROMANIA—Octavian Ursulescu, Str Rida de la la Alunere Nr 12, Sector 2, Bucharest.
RUSSIA—Vadim Tverchenkov, P.O. Box 110, 195258 St Petersburg. Phone: 7 812 225 3588/225 7827; Fax: 7 812 271 3227; Telex: 7 812 121491/121395.
SINGAPORE—Ramesh Nadarajan, 112 Middle Road, 04-02, Midland House, Singapore 0718; Phone: 65 337 5960; Fax: 65 339 7309.
SOUTH KOREA—Byung Koo Suh, 243-3, Ssangmoon, Chowolmyun, Bookgoo, Seongnam, Kyungido, 464-860. Phone 82 347 64 3151; Fax: 82 347 63 29 74
SPAIN—Rowell Llewellyn, Modesto Lafuente 6, Quanta Planta-A, 28010 Madrid. Phone: 34 1 593 2470.
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Philippine Affiliate For Warner Music Int'l

■ BY ADAM WHITE

LONDON—Warner Music International is opening for business in the Philippines with a 100%-owned affiliate. The company will headquarter in Manilla and be headed by Marianne (Ma-an) Hontiveros, a former adviser to the country's president, Fidel Ramos.


HONTIVEROS

It is the first new Warner affiliate in Southeast Asia for three years. The multinational has wholly owned firms in Hong Kong, Malaysia, Singapore, and Korea. It is expected to open elsewhere in the region in 1993; sources say Taiwan will be its next destination.

"Warner Music International's aim ... is to establish our own companies in the emerging territiuries of Asia," said Stephen Shrimpton, senior VP for the Asia Pacific region, in a prepared statement. Hontiveros elected the Philippines as the first of four new companies because we believe the market is now right for our operations to be freestanding in this territory."

The affiliate is scheduled to come online Dec. 1, with Hontiveros as managing director. The company will operate with third-party agreements for manufacturing and studio facilities. Further details of staff appointments were not available by press time.

Hontiveros was media adviser in Fidel Ramos' successful presidential campaign earlier this year; previously, she was president of corporate communications firm MegaScope Graphites Inc. She also has experience as a freelance broadcaster and journalist.

"The Philippines is one of the strongholds of American and British popular music in Asia," Hontiveros said in a statement, "and has enormous potential as a key market in terms of both domestic and international repertoire." She will work with Shrimpton and Paul Ewing, Warner Music International's Hong Kong-based regional director.

Warner has been represented in the Philippines for many years through license Universal Records, which at one time was known as WEA Philippines by licensing the U.S. company's name.

Other multinationals are active in the Philippines through licensees, except BMG, which is a minority (40%) partner in a joint venture with local management. [In addition to marketing]

(Continued on page 44)

Virgin Spain's Carlos Juan Casado Dies

MADRID—Carlos Juan Casado, director general of Virgin Records in Spain, died of lung cancer Nov. 13. He was 42.

A popular and experienced music industry figure, Casado helped set up Virgin in Spain nine years ago. He developed strong personal relationships with such acts as Simple Minds (appearing in one of their videos) and Mike Oldfield. Previously, he worked for Hispavox and Arkola.

Casado was told he had cancer in September, after catching a cold while skiing in Virgin's company in Austria. He had been working in bed until less than 24 hours before his death.

BOWELL LLEWELYN


Listening To The Future. MiniDisc is the topic as Alan Phillips, Sony Software VP of sound technology marketing for U.K./Europe, converses with Ken Sockolov, managing director of Tower Records' European operations, and Eddie Short, Sony Music U.K. sales representative. Shown, from left, are Sockolov, Short, and Phillips.

2 Acts Penalized For Foiling Norwegian Albums Chart

■ BY KAI ROGER OTTESEN

OSLO—Norwegian artists Sissel Kyrkjebo and Go go Gorilla became victims of overenthusiastic marketing recently when their albums were removed from the national Dagbladet charts.

The penalty followed the discovery by industry organization GGF of inaccurate sales reports supplied by their respective record companies, Stageway/BMG and Sonet Grammofon. The records were penalized by removal from the charts for one week.

BMG Ariola, which is distributing Kyrkjebo's album "Gift Of Love," reported 15,000 copies too many, while sales indicators of Go Go Gorilla's album "Stuck" suggested 7,000 more copies sold than actual business.

The Dagbladet charts are compiled from reports of record company shipments to retailers and wholesalers. Products are disallowed if their retail prices are too low, trade discounts too high, or if generous returns facilities have been given.

In BMG's case, 15,000 units of the Kyrkjebo album were purchased by a large wholesaler with an option to return the product. BMG Ariola Norway managing director Erling Johannessen says, "The routines of reporting weren't good enough and I'm very sorry about this. It's not going to happen again.

"This wasn't an attempt to cheat. We're only distributing Sissel Kyrkjebo. Three weeks ago, the album was at No. 2 and this week it's down to 4. It makes no sense that we should fake the reports." The release has sold 45,000 copies.

Sonet Grammofon managing director Jerje Engen and GGF secretary Saemund Flaskrud weren't available

(Continued on next page)

Thai Govt. Reviewing Copyright Law As Piracy Measure

■ BY ROSS BLAUFARB

BANGKOK—The Thai government is considering several strategies to turn up the heat on audio and video pirates. They reflect changing attitudes toward intellectual property rights as the country develops into a major economic power in Southeast Asia.

"From now on, the government will take results-oriented action," promises Piphat Intarasopit, director general of the Department of Intellectual Property under the Ministry of Commerce. Topping the action list is a review of—and possible changes to—current copyright law. The DIP also has created an ad hoc action committee to increase cooperation between various ministries and the recording industry in cracking down on pirates.

This committee is considering a change to allow police to take action against illicit tape manufacturers, wholesalers, and retailers. Currently, a copyright violation is a "compoundable" offense: To get the police to raid factories or seize retailers' stocks, the copyright holder must file a complaint.

"Under the current law, copyright is a private right," explains Krirk-krai Jirapaet, deputy permanent secretary of the Ministry of Commerce. "An infringement is a violation against a private citizen, not an infringement of the rights of the people, so police must have a formal request to act."

This requirement has led to the perception among foreign record companies that the police sit on their hands and blithely watch as flagrant copyright infringement goes on under their noses. "It is not a matter of bad faith in the police department," says a lawyer who represents these copyright holders. "They are willing to raid pirates. There has been a lot of uncertainty about their duties under the law." An amendment would make unauthorized copying a "noncompoundable" offense upon which the police could act on the basis that the act is a violation of the law, whether or not the copyright holder alleges injury.

Changing the law to make copyright violation a noncompoundable offense is fraught with political overtones, however. Krirk-krai warns, "Any amendment is touchy because if it is perceived as arising from pressure from another country, the issue gets politicized. Some people think that state sovereignty is being compromised." This is particularly true in Thailand, the only country in the region that never succumbed to European colonial rule.

The DIP committee will forward its proposals for change to the minister of commerce, Uthai Pimchaicbon, who will then submit them to the cabinet. If approved, they are submitted to parliament for final consideration, although Krirk-krai would not specify how long it would take.

In addition to changing the copyright law, the Ministry of Commerce is trying to get at the pirates through indirect means. An ad hoc DIP action group has contacted officials in the Ministry of Finance and the Ministry of Industry to develop indirect measures to deal with copyright violators.

Yanyong Puangrej, deputy director general of the DIP, told the local press the Revenue Department has already been assigned to investigate suspected audio and video pirates for tax evasion. "Selling pirate tapes could involve some kind of tax evasion," Piphat adds. "If we can't get them directly, we'll go the other way around." The Customs Department will also check audio and video tape exports to see whether these products violate foreign copyrights.

Different Strokes For Aussie Folks

Sony's Strength Is Local Acts

■ BY GLENN A. BAKER

SYDNEY—To use the Aussie vernacular, a lot of Denis Handlin's chooks are coming home to roost. The managing director/CEO of Sony Music Australia, Handlin leads a company—the local affiliate of a multinational, to boot—that has seen domestic repertoire grow from a 2% share of annual revenues to 32% in eight years.

With both direct signings and artists represented through distribution arrangements with indie labels Albert Productions, Mega, and Volition, Sony can claim a local roster of about 45 acts—by far the largest commitment to domestic recording of any of the five majors (PolyGram, Sony, Warner, EMI, and BMG) operating here.

As if to underscore that fact, the Alberts/Sony double album of AC/DC's "Live" debuted at No. 1 on the national chart last week—while the single-album version debuted at No. 15. Another local Sony act, Noiseworks, was also in the top 20, with "The Greatest Hits."

Thus, Sony Music Australia has made itself less dependent on parent-company repertoire. "If we get hits from overseas, that's great," says Handlin, "However, there is nothing more satisfying than developing local talent and having great success with it here and in other markets."

In particular, Handlin is associated with the multiplatinum impact of Daryl Braithwaite, Margaret Urlich, Noiseworks, Tommy Emmanuel, and the Black Sorrows. The company's latest platinum act is Rick Price, who has enjoyed a top-selling album at home and release commitments in more than 25 countries, including the U.S.

Urlich's "Chameleon Dreams" and the Black Sorrows' "Better Times" are currently chart riding, as is the Alberts/Sony soundtrack to "Strictly Ballroom." Also, the second album by "Phantom Of The Opera" star Marina

(Continued on page 44)

Warner High On U.S. Product

SYDNEY—Warner Music Australia is claiming to have set a new sales high for a single month, topping not only its previous best but also that of any of its competitors. The company billed $13.5 million (Australian) (more than $9 million U.S.) in October, according to managing director Robert Rigby.

Warner so effectively blitzed the album charts that it closed October with eight slots in the top 20, including Madonna's "Erotica" and Prince & the New Power Generation's "[Love Symbol]" at Nos. 1 and 2, respectively. The others were releases by R.E.M., Wendy Matthews, Cold Chisel, Eric Clapton, Madonna again ("The Immaculate Collection"), and the movie soundtrack "The Power Of One." Six of those albums were still in the top 20 last week.

"We targeted a $10.8 million [about $7.5 million U.S.] turnover in October," says Rigby, "but we came in at $13.5 million." He adds, "It is, I believe, the biggest one-month result for any record company in this country, ever." Warner's own previous peak came in December 1989, when it grossed $11.9 million Australian (about $8 million U.S. at current exchange rates) with hit albums by the Traveling Wilburys, INXS, 1927, and others.

Today as in the past, most of Warner Music Australia's strength has come from international repertoire, but the company has begun to benefit from its deal with the independent rooArt label, which switched from PolyGram in March. Mattbews, whose "Lily" album was in the top 10 at press time, is a rooArt artist, as are other contenders (the Screaming Jets, Ratcat) with current product. Aside from rooArt, Warner has hopes for a new Boom Crash Opera album due early in 1993.

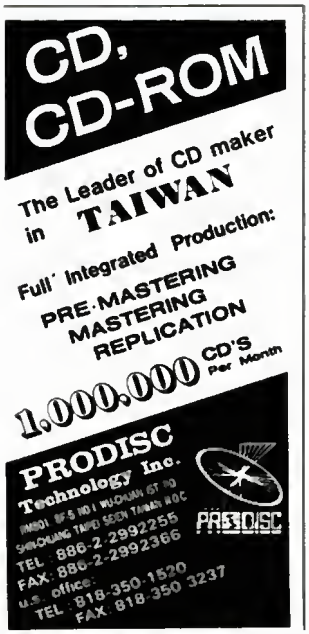
GLENN A. BAKER

2 ACTS PENALIZED

(Continued from preceding page)

for comment, but reportedly 7,000 units of the Go Go Gorilla album were sold with a 30% discount, 5% more than permitted under chart rules.

Jon Erik Iversen at Oslo-based retailer Imerslund Musikk says the sales charts have to be as reliable as possible. "Manipulation isn't acceptable."



newsline...

ITALY'S CGD RECORDS has set up a new department for international exploitation of its artists, with Tino Silvestri as director and Alda Dury as manager. Silvestri was previously A&R director at CGD. Priority projects for the unit include albums by Paolo Conte, Adriano Celentano, and Umberto Tozzi and, next year, new releases by Litfiba, Raf, and Enrico Ruggeri.

MELODIYA RECORDS will survive Russia's current economic difficulties, according to director general Valery Sukhorado, who refutes rumors of the company's imminent demise. It will participate, as usual, at MIDEM in January. Sukhorado says Melodiya has temporarily relocated its HQ and some equipment to semiprivate firm Russian Disc.

BERLIN RAPPER J, now signed to A&M Records for the U.K. and the U.S., is due to perform college dates in England and Scotland this month. His label debut, "First They Came," was recently featured as single of the week by the NME; his debut album is due in the new year.

EPIC/SONY JAPAN has set a company record with initial shipments of 1.35 million units of the new album by pop trio Dreams Come True, "The Swinging Star." One track is featured as the theme song for a popular TV drama. The group's last album has sold 2 million copies in the last 12 months.

CD TRADE DELIVERIES of classical repertoire in the U.K. fell by 12% to 1.8 million units during July-September, according to the British Phonographic Industry, and vinyl LPs tumbled to a virtually extinct 5,000 units. For the first nine months of this year, revenues from classical shipments fell by 12% to about $85 million at wholesale.

A NORWEGIAN ADVERTISING agency, In Advance, has launched a record label of the same name with Jon Erik Iversen, a former PolyGram and Grammofon A/S Electra executive. Its first release is an album by U.K. band the Fugitives.

LONDON-BASED Simply Classics is issuing "Peace," a cassette and CD single featuring works by Bach, as a charity fund-raiser for Africa In Crisis and the Musicians Benevolent Fund. Performance is by the Simply Classics Ensemble under label owner Ian Christians. National U.K. distribution is through Nimbus Records.

GUNS N' ROSES are scheduled to play three dates in Japan in January, according to MCA Victor. Venue is the 50,000-seat Tokyo Dome; tickets will sell for $56. The band was last in Japan in February.

The Language Of Zucchero; BMG Goes British Bhangra

HOME & ABROAD

by Thom Duffy

AFTER cracking the singles charts in the U.S., the U.K., and throughout Europe in 1991, Italian superstar **Zucchero Fornaciari** is ready for an encore.

Zucchero's vocal style owes more to the grit of American R&B than the romanticism of Mediterranean pop. His duet last year with British soul singer **Paul Young** on the English-language track "Senza Una Donna" (Without A Woman) not only broke through on Billboard's Hot Adult Contemporary chart but went top 10 in the U.K., Germany, France, Sweden, and elsewhere, driving European sales of his 1991 album, "Zucchero."

"In Europe, we did really well last time; a million records sold outside of Italy," says **John Reid,** the London-based international marketing director of PolyGram's London Records.

Now Zucchero, who sells out soccer stadiums and outranks the likes of **Sting** or **Bruce Springsteen** in his homeland, has teamed up with a fellow Italian superstar, **Luciano Pavarotti,** for the first single and title track of his new album, "Miserere." The album is the second he has released specifically for the global market.

The single "Miserere," with orchestral arrangements by **Michael Kamen** and English-language verses written by **Bono** of **U2,** has reached No. 15 on the British singles chart while also picking up airplay in Zucchero's natural base in Italy and Southern Europe. However, label execs acknowledge "Miserere" is an unlikely radio smash.

"What we need Zucchero to do is some consistent touring in the U.K. and elsewhere, because he's an astonishing live artist," says Reid, noting this new album is expected to be released in the U.S., Australia, and Japan in 1993.

And touring also will be the key to breaking Zucchero in the States, says manager **Kim Turner** of **KRT Productions,** who represents the singer in the U.S. Recalling the impact achieved by Zucchero's countryman **Eros Ramazzotti** with a single sold-out date at Radio City Music Hall in New York (Billboard, Aug. 10, 1991), Turner says he has already received inquiries from a top U.S. promoter about Zucchero's tour plans here.

"Very few artists take the time and effort to translate their work into another language," says Turner. But Zucchero, with the support of fans like **Eric Clapton** and Sting, is clearly eager to do so, breaking through both language and cultural barriers to an international audience. Says Turner, "It is time to project his career into the U.S."

BRITISH BHANGRA music combines English and Indian-language lyrics with the rhythms of ragga, reggae, and rock. And it has just found a major-label home. BMG Records (U.K.) Ltd. has acquired a majority share in Britain's Multitone Records, one of the leaders in the Bhangra market under the father and son team of **Pran** and **Jitesh Gohil.** British Bhangra "has great crossover potential and is fast becoming the next big dance craze to come out of Britain," says **John Preston,** chairman of BMG Records (U.K.) Ltd. BMG's first Multitone release, the compilation disc "Ragga For The Masses," is set for December release.

THE GERMAN Tropics: **Claus Schreiner** may be the foremost fan of Latin music in Germany. The GM of German-based Tropical Music, a record label and publishing company, Schreiner has specialized for more than a decade in bringing music from Brazil, Argentina, and the Caribbean to German audiences. Tropical Music recently signed a U.S. distribution deal with Koch International that will see the U.S. release, via Germany, of new discs from renowned Argentinean vocalist **Mercedes Sosa,** Brazilian guitarist **Baden Powell,** Portuguese flautist **Rao Kyao,** and the Latin-funk-influenced sounds of Germany's **Immer Alle Immer Mich.**

BORDER CROSSINGS: **Chaka Khan** opens a Japanese tour Wednesday and Thursday (25-26) at Kosei Nankin Kaikan Hall in Tokyo . . . **Curtis Stigers** plays 14 dates in Germany alone this month on his fall tour of Europe . . . **Fourplay**—the all-star Warner Bros. jazz quartet of **Bob James, Lee Ritenour, Nathan East,** and **Harvey Mason**—take up residence at the Blue Note in Osaka, Japan, Monday-Saturday (23-28) and its sister club in Tokyo Nov. 30-Dec. 5 . . . **David Sanborn** starts a European tour swing at the Olympia in Paris Nov. 29 . . . On his recent Japanese tour, singer/songwriter **Bobby Caldwell,** who records for L.A.-based SinDrome Records, picked up an artist-of-the-year award from Nippon Record Taisho on TBS Television. Only two other international artists, **Madonna** and **Mariah Carey,** have received the award previously.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 1515 Broadway, 39th Floor, New York, N.Y 10036.

Belgian Police Seize 200,000 CDs, Tapes

■ BY MARC MAES

BRUSSELS—Officers of the Ghent judicial police and Belgian Antipiracy Foundation inspectors have seized 200,000 allegedly counterfeit CDs and cassettes from Trends European Business, an import firm based in Aalter.

TEB managing director Paul Breys contends that the merchandise is not illegal, and claims the action has been taken because of his company's substantial import business. The seized goods may include parallel imports, according to Belgian music industry officials.

The 30-ton load was actually sealed by state police officers earlier this year, prompting an investigation of its origin by Belgian authors' rights society SABAM, IFPI Belgium, and the BAF. Originally, the police had acted because they suspected a "carousel operation" to dodge value-added tax and tax regulations.

SABAM, IFPI, and BAF took the investigation to a higher level to check the "uncertain origins" of the near-perfect product, and this resulted in a police raid Oct. 7. Says IFPI Belgium president Guy Brulez, "We're currently checking individual items seized. This could take some time, considering the large quantity, but we're already convinced there is a huge amount of pirate product involved."

Says BAF executive Marc Michelet: "At least half the material is counterfeit product or pirate CDs, and 90% of it is of Southeast Asian origin." IFPI Belgium director Vincent van Mele says that in addition to counterfeit material, the load, valued at the equivalent of some $3.5 million, possibly includes some U.S. imports from the parallel circuit.

Belgium is awaiting parliamentary approval for the new copyright bill proposed by Senator Roger Lallemand to replace existing legislation, but van Mele is convinced that even in the absence of an update, the law provides enough powers to convict offenders where copyright is concerned.

At Trends European Business, managing director Paul Breys says that although his company is one of Belgium's leading importers, handling an average 200,000 albums monthly, he has not been officially charged. "We've never been questioned by the authorities and until now there's no evidence against us. I can't help it if Belgium hasn't signed the Rome Convention and if the BAF argues that 50% of the material is fake—let them prove it."

Breys, disputing claims that the load also contains current releases, says that "not 200,000 but merely 120,000 CDs and 65,000 blank tapes were seized—and the CDs were only of oldies material."

In a related development, the national police seized an additional load of 18,000 CDs at Brussels Airport and, according to Breys, the material was released Oct. 30 for lack of evidence. The TEB executive says his company purchases legal material in countries where major record companies have no affiliates.

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WE' LL CALL HIM ANDREA
Music by Manuel De Sica

097 LUNA DI MIELE IN TRE
HONEYMOON IN THREE
Music by Armando Trovajoli

089 MAX ET LES FERRAILLEURS
Music by Philippe Sarde

058- LE MANI SPORCHE
- MIO CARO ASSASSINO
- *DIRTY HANDS*
- *MY DEAR ASSASSIN*
Music by Ennio Morricone

034 OLTRE LA PORTA
Music by Pino Donaggio

019 PARIGI O CARA
Music by Fiorenzo Carpi

085 PROVIDENCE
PROVIDENCE
Music by Miklos Rosza

091 QUE LA FETE COMMENCE
Music by Antoine Duhamel

084 SEDOTTA E ABBANDONATA
SEDUCED AND ABANDONED
Music by Carlo Rustichelli

035 LA SCOUMOUNE
Music by François De Roubaix

092 SIMON BOLIVAR
Music by Carlo Savina

073 UN TENTATIVO SENTIMENTALE
Music by Piero Piccioni

029 TI-KOYO E IL SUO PESCECANE
TI-KOYO AND THE SHARK
Music by Francesco De Masi

102 UN UOMO, UN CAVALLO, UNA PISTOLA
SHOOT FIRST, LAUGH LAST
Music by Stelvio Cipriani

060 UNA VITA VENDUTA
A SOLD LIFE
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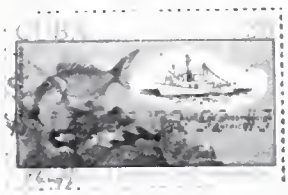
GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

ITALY: Something is bubbling in Catania, and it's not just the giant Mount Etna volcano that towers over the Sicilian city. **Uzeda**, the English-language rock band fronted by female singer **Giovanna Cacciola**, delivers some hard and angry songs on its album "Out Of Colours" (A.V. Arts). More punk than metal, some of the numbers are discreetly influenced by bands like the **Sugarcubes** ... **Brando**, ex-front man with the defunct English-language rockabilly act **Boppin' Kids**, has reverted to singing in Italian on his debut solo album, "Santi E Peccatori" (Saints And Sinners; Polydor). Brando's streetwise approach to self-composed songs about booze, bars, cars, and women have international appeal, and his guitar playing could be mistaken for top pickers from Athens, Ga., or Memphis. The album entered the Sicilian chart at No. 7 (yes, Sicily has its own chart!) and the first single, a rip-roaring Irish folk-influenced song called "Oh Mary," is picking up major airplay ... The rock group **Flor De Mal** also is changing to Italian-language vocals on its next album, slated for 1993 release on the Catanian indie label Cyclope. Although much-praised by the critics and a favorite of **R.E.M.'s**, the band's debut went largely unnoticed on the domestic market. DAVID STANSFIELD

CUBA: Like the rest of the country's economy, the music industry is in dire straits. Acute shortages of oil for transport, rum and beer for entertainment, and cardboard for record sleeves means that both live and recorded music are in short supply for ordinary Cubans. This does not apply to foreign tourists or Cubans with access to dollars (although holding dollars is a punishable offense). Glitzy dollar cabarets like the Tropicana and similar venues in the luxury hotels, continue to employ good 10-14-member salsa bands and the chief Havana dance venue for ordinary Cubans, the Tropical, still puts on the top son/salsa bands: **Orquesta Revé, Dan Den, N G, La Banda, Isaac Delgado Y Su Grupo**, and **Adalberto Y Su Son**. One of the biggest hits of the year—only 20,000 copies sold due to lack of printing facilities, but a huge radio, TV, and popular success—has been Adalberto's "Y Que Tu Quieres Que Te Den," which deals with the flourishing Afro-Christian syncretic religion of santeria. PHILIP SWEENEY



SPAIN: Madrid's premier rock venue, The Revolver Club, is spreading its wings in moves that should benefit radical Spanish rock. The 1,000-capacity club, which has become a temple of hardcore since opening in February 1991, has started its own record label, Rock Addiction, and added a 16-track in-house recording studio to a range of rock services that already include a promotion arm, Ambar Concert Promoters. The club underwent structural changes this summer and will soon be split in two by plastic screening—a dancefloor for large concerts and a smaller stage area for post-1 a.m. "club ambience" shows. The Revolver's promotions head, Elixabete "Ely" Azurmendi, says, "We want to help new Spanish bands who face obstacles because of their stance or lack of venues, as well as attract more non-Spanish acts." Examples of this enlightened policy in action include Madrid garage-punk band **Sex Museum** recording its first live album there Nov. 14; a studio compilation of Madrid hardcore acts to be recorded in January; a new flamenco slot on stage every Monday; and Jamaican reggae star **Yellowman** Friday (27). HOWELL LLEWELLYN

FRANCE: "Sahara Blue" (Crammed Disc) by **Hector Zazou** is one of the most ambitious musical projects of the year. Renowned for his production of the album by **Nouvelles Polyphonies Corses**, Zazou is a magician of electronic sounds. Two years in the making, "Sahara Blue" is a long musical journey through the works and poems of **Arthur Rimbaud** (regrettably performed mostly in English, not in the original French). It is sometimes danceable ("I'll Strangle You," featuring actor **Gérard Depardieu** and **Anneli Drecker** from Bel Canto, mixed by **Tim Simenon**), often ethereal in its mood ("Victim Of Stars," featuring **David Sylvian**), and always exotic (especially "Amdyaz," by **Khaled** and Israeli singer **Malka Spiegel**, and "Harar Et Les Gallas," a traditional Ethiopian song featuring **Ketama Mekoun** on vocals and **Ryuichi Sakamoto** on piano). Other contributors include **John Cale** and **Bill Laswell**. Zazou's keyboard-driven music is always intriguing and offers a lot of space for personal voyage. On the other hand, it will not add much to Rimbaud's fame. EMMANUEL LEGRAND



ROMANIA: For the 22nd time, the country's finest composers and performers met on the stage of the Summer Theatre of Mamaia for the annual festival on the Black Sea coast. Traditionally a pop music contest, this year the four-day event also featured performances by top rock acts **Phoenix** and **Holograf**. The finale was an emotional performance of the **Beatles'** "Let It Be" by a choir of all the singers featured throughout the fest. OCTAVIAN URSULESCU

Tragically Hip Hopping In Home Mkt.

New Album, Tour Raise Band's Profile

■ BY LARRY LeBLANC

TORONTO—In five weeks, MCA's alternative hard-rock act the Tragically Hip's aggressive new album, "Fully Completely," has racked up Canadian sales of 210,000 copies, leaving several industry figures predicting the band is now poised for international recognition.

"One track deep ["Locked In The Trunk Of A Car"] and we're 210,000 copies sold," says Stephen Tennant, VP of marketing. "That's frightening and they've only started to tour."

Although the Kingston, Ontario-based quintet has always had a generally low profile nationally, its records have been a consistent sales draw. Its 1989 album debut, "Up To Here," sold 320,000 units and its 1991 album "Road Apples," which chalked up sales of 102,000 copies in its first 10 days of release, topped out at sales of 330,000 units. In the same year, the band won a Juno Award for Canadian entertainer of the year.

"Fully Completely," produced by Chris Tangarides at Battery Studios in London, has now been issued in Holland, Germany, France, and Australia and will be released in the U.S. and the U.K. in January.

With the Hip having the support of a substantial and active Canadian fan base, and with strong pre-advance word of the album at "street" and retail, it's perhaps not surprising that the new album would pull in strong sales action here but it seems that the combination of radio and press support is further broadening the group's commercial base.

"This has been much faster than 'Road Apples,' where we did 100,000 very quickly but the reorder pattern didn't take shape as quickly as with 'Fully Completely,'" says Tennant. "With 'Fully,' we shipped 135,000 units and had reorders within a week, which took us to 160,000. It was quiet for a week and then it took off again.

"Obviously, there's strong AOR play," Tennant continues. "We're now the No. 1 power track in the country [according to Canadian trade magazine The Record], the first time the Hip has ever had that. We've got major campus and alternative play, the area where they began, but there's also very strong CHR play, which caught us by surprise. That's helped with [attracting] the bottom end of the demo, the teens. Stations like CFTR [Toronto], CKLG [Vancouver], and AM 106 [CFCN Calgary, Alberta] jumped on this track very early and the video kicked in in the last few weeks. Also, the press has done a great job in that they've reviewed [the album] in a positive fashion."

"The band's fan base is more solidified and putting the tour on sale two days after the record came out made a big difference," claims Jake Gold, co-owner with Allan Gregg of Management Trust Co., which has handled the band for six years.

The Tragically Hip are currently in the midst of a national 12-city tour here that kicked off Nov. 10 at the Maritime Coliseum Arena in Moncton, New Brunswick, and runs to Dec. 2, with a date at the Pacific National Exhibition in Vancouver.

Not only did Gold and Gregg decide to keep ticket prices low in 3,000-5,000-seat venues ("around $20 net") but the pair also steadfastly refused to bend to pressure by promoters to add shows in markets. "We didn't gauge what the market will bear," says Gold.

"It's still a cheap ticket. We had requests to add shows in Toronto and Winnipeg, but we told people not to expect to add another show or that we'd open up the area to play the full arena."

The Hip are already planning another assault on the Canadian marketplace, an extensive national tour of major venues here next summer. "I think we're going to lean more toward outside shows and try to put some other bands on the bill with us," says Gold. "We may go with international acts and Canadian acts or just with Canadian acts."

BOOSTING BAND'S STATUS

One result of the band touring on such a major scale here is that it could likely shatter the illusion of the Hip's underdog or alternative status here. A successful tour would show that the band is on equal footing commercially with the likes of Bryan Adams, Tom Cochrane, and Rush. "It's a tough call," says Gold, "but we're at that pinnacle where we have to make a decision of, 'Do we want to be a theater act the rest of our lives?' I think if it's done right, and we create the right atmosphere, it'll work. We played two shows on Canada Day [July 1] in front of 30,000 people and there wasn't a problem with the band putting its message across in those size venues. I don't know if we're talking that big. We might be talking about 15,000-seaters."

Following the Canadian dates, the Hip will return to Europe in December to promote the album. "We've been through Europe four times in the past 18 months," says Gold. "We've not just looked at the U.S. as the world. We've looked at the whole world as the world. It's a priority for us. We now communicate with all the territories individually and people there communicate with me without prodding. We just don't talk to one person at International."

Enormously impressed by the band's two week Australian stint in the spring, during which it played three shows in both Melbourne and Sydney, Gold has set up a three-week tour for it there in March. "Australia is just like Canada but the people are a bit more laid-back," he says. "We did a lot of interviews, a live radio broadcast, and came back with a press file with over 25 stories. This time we're going to hit the whole country and New Zealand as well."

Despite releasing two albums in the U.S. and performing some 250 shows in that market since 1989, Gold concedes the Hip have yet to catch on in the States.

"It's real tough to say where the label [has] stood," he says. "We were one of the first bands signed when Al Teller [MCA Music Entertainment Group chairman] started running the company and the label has since gone through some changes. There's a great team in there now and I know they're committed to this record."

To support "Fully Completely" in the States, the Hip, following the release of a second single, will hit the road there in April or May, with possible plans for a headlining tour.

"We're planning to go on our own unless there's a tour that makes sense or means a lot to us," says Gold. "The Tragically Hip can be very exciting in 40 minutes but are overwhelming in an hour-and-a-half. You let people see that show from start to finish and it takes on a whole life of its own that doesn't transpire in an arena in 40 minutes.

"We're not an immediate radio band and the markets that are generally press- and live-driven markets are the ones where we do well at this point," Gold adds. "In all of the markets where we've continued to go back, the audience has kept growing."

SONY'S STRENGTH IS LOCAL ACTS

(Continued from page 42)

Prior ("Aspects Of Andrew Lloyd Webber") has debuted inside the top 30.

Upcoming are releases by the Dukes, led by Sean Kelly, formerly of the Models and Absent Friends, and producer/songwriter Simon Hussey's "Company Of Strangers" studio concept.

Parallel to the development of musical talent has been the rise of another Handlin initiative: personality projects. Sony has closely identified itself with champion sportsmen, high-rated radio announcers, and high-profile TV presenters. For example, a video biography of football hero Wally Lewis has sold 25,000 copies, as has a video by TV gardener Don Burke.

"Australians love their heroes," says Handlin, "and if there's something decent on the market about them or by them or bearing their image, it's going to sell. You might not see it at No. 1 on the pop charts, but it all adds to [our] company's market share and it's Australian—so as far as I'm concerned, it's the way to go!"

Handlin declines to reveal Sony Music revenues, but industry sources say the firm generated about $70 million Australian (just under $50 million U.S. at current exchange rates) in 1991, for a market share of around the 17% level.

PHILIPPINE AFFILIATE

(Continued from page 41)

international repertoire, BMG has been developing Filipino artists with local and—in the case of Smokey Mountain—regional appeal.

The prerecorded music market in the Philippines was worth about $22 million in 1991, with international repertoire taking a share of about 58%. No significant market growth is expected this year. The country has a piracy rate of approximately 23%.

THE SOUND OF GERMANY

A BILLBOARD EXPANDED INTERNATIONAL SECTION

BY WOLFGANG SPAHR

The 80 million Germans between Aachen in the west, Frankfurt on the Oder in the east, Garmisch in the south and Flensburg in the north are experiencing new emotions of pride and excitement in the achievements of major "Made In Germany."

Domestic dance music is finding lucrative international success. Million sellers are becoming almost commonplace for the country's pop and rock acts, who at long last are holding their own against international competition. And the German pop song, in recent years often tagged "syrupy sob-stuff," hardly worth taking seriously, is celebrating a dramatic comeback in popularity. Slowly, steadily, remorselessly even, national product is increasing the profitability and unit sales of the German sound carrier market.

But a persistently nagging headache for the record industry is the way national radio and television networks still overlook domestic product. It's by no means a boycott, but international releases still get the bigger share of air and screen time. So, despite increased international awareness of the quality of music "Made In Germany," German acts still find it tough breaking through in their homeland. The demise of the single hasn't helped, in terms of promotion. And international productions sometimes still get an 60 percent-plus share of the German Top 100.

But there's increased optimism among German record companies, music publishers, recording studios and artists. The future looks good, they say. They sense a wave of support for national product from the general public.

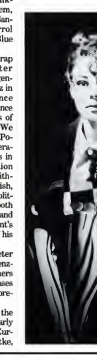
According to figures from the Federal Association of the Phonographic Industry, the German sound carrier market in 1991 grossed (at retail price) 4.8 billion DM (some $3.3 billion). Of that, pop music had a 4.4 billion DM share. And national product grossed, again at retail, 1.3 billion (some $900 million).

This year, German record companies have so far picked up 159 gold and platinum trophies, as well as nine "golds" for music videos. That's a notable increase (achieved by October) over all 12 months of 1991. And there will be further increases in "Made In Germany" productions in 1993. This year's most successful domestic artists are Marius Mueller-Westernhagen, Peter Maffay, the Scorpions, Die Prinzen, the folk music group Kastelruther Spatzen, Matthias Reim, Howard Carpendale, Herbert Groenemayer, Claudia Jung, Juliane Werding, the Naabtal Duo, Achim Reichel, Udo Lindenberg, Valeries Garten, Nena, Die Fantastischen Vier, Heinz-Rudolf Kunze, Purple Schulz, Rolf Zuckowski, Nicole and Nicki.



In recent years, German national product has earned international emphasis through English-language releases by such acts as the Scorpions, the dance group Snap, U96, Uwe Ochsenknecht, Blue System, David Hasselhoff, Sandra, Enigma, Errol Brown, Bad Boys Blue and Culture Beat.

J., a 21-year-old rap singer-songwriter from Berlin, has generated a major buzz in Germany ever since the delivery of advance promotional copies of his debut album, "We Are The Majority." Polydor's J. has generated major features in the big circulation magazines. The hitherto unknown, who sings in English, has made headlines for his highly political, incendiary lyrics, which slam both the rise of neo-Nazism in Germany and what he regards as the government's "stonewall treatment" of citizens of his old East Germany home.



German producers such as Dieter Bohlen, Jack White, Michael Muenzing, Armand Volker and many others have successfully eased their releases through at international and are represented in pan-European charts.

After the unification of Germany, the market for national product has clearly increased, particularly in Eastern Europe, according to Wolf D. Gramatke, president of PolyGram Germany.

"If all the border areas of neighboring states are taken into account, more than 150 million people are speaking—or at least understand—the German language," says Gramatke. "National product, therefore, has a potential sales territory of true European dimension. Naturally, this has motivated us to step up our involvement in national productions."

The PolyGram repertoire companies—Phonogram, Polydor and Metronome—have doubled their output of national product. The group's big national stars include Howard Carpendale, Udo Lindenberg, Stefan Waggershausen, Nina Hagen, Philip Boa, Matthias Reim, the Scorpions, U96 and Uwe Ochsenknecht. Corporate philosophy is to support national product with all the know-how and financial resources available to a giant company. Newcomers nowadays are backed over a long period of time, not merely tried and discarded.

"It's a matter of regret that Germany's 200-plus radio stations and 12 television channels so often ignore German artists in favor of international names," says Gramatke. "Programmers aged 40 to 60 clearly suffer from the delusion that they're arbiters of taste, dictating to their listeners what they should listen to. Creative talent new to the business hardly make the airwaves. To some extent, we're dealing here with ignorant and pessimistic culture vulturres and spoilsports, who don't have a good word to say for German national product—even though the public likes it so much.

"But it's good that the German pop song is so popular in the new federal states, getting an increased sales base. PolyGram's repertoire companies are genuinely optimistic about the future of our business, especially for national product. We provide the starting point for hopeful new bloods of the sound carrier market, and that means all kinds of music, from traditional pop to heavy rock."

According to Michael Karnstedt, managing director of Peer Musik, interest in national product is deep-rooted. He welcomes increased media support for local product but warns that record companies are "still far too selective" where national material is concerned. If in doubt, he says, they opt in favor of foreign signings. Karnstedt seeks intensive debate with all areas of the media to ensure creative

THE RISE OF HOME-GROWN ARTISTS

German talent isn't discriminated against. "All we want are equal chances for all," he says. The Peer European chief sees 1993's united Europe as offering the music industry enormous scope. He believes it will end the "Heinz 57" kind of homogenous chart compiled from the Top 40s of all countries, which "nobody wants to listen to or watch. Music lovers in every European territory want to enjoy their own national artists."

Thomas Stein, managing director of BMG, says, "The upsurge in recent years of national product should be

(Continued on page 48)



CLOCKWISE FROM TOP: CLAUDIA JUNG, UDO LINDENBERG, SANDRA, JULIANE WERDING

DANKESCHÖN

TO OUR TOP A

GERMANY • AUST

UDO JÜRGENS TOUR '92

16.01.	LIMBURG	09.02.	KIEL	06.03.	BRAUNSCHWEIG	25.03.	WÜRZBURG
17.01.	OELDE	10.02.	STADE	07.03.	BERLIN	26.03.	SCHW. GMÜND
18.01.	RANSBACH	12.02.	BIELEFELD	08.03.	HAMBURG	27.03.	KARLSRUHE
20.01.	HEILBRONN	13.02.	BIELEFELD	09.03.	BIELEFELD	28.03.	SAARBRÜCKEN
21.01.	PFORZHEIM	14.02.	LÜNEBURG	11.03.	OSNABRÜCK	29.03.	NÜRNBERG
22.01.	BENSHEIM	15.02.	HAMELN	12.03.	OSNABRÜCK	31.03.	ORESDEN
24.01.	WIESBADEN	16.02.	[illegible]	13.03.	KÖLN	01.04.	HALLE
25.01.	FRANKFURT	17.02	HAGEN	14.03.	[illegible]	02.04.	ROSTOCK
26.01.	ELLWANGEN	19.02.	[illegible]	15.03.	[illegible]	04.04.	GREFRATH
27.01.	ULM	20.02.	[illegible]	17.03.	KÖBLENZ	08.04.	SIEGEN
28.01.	BAYREUTH	21.02.	ROSENHEIM	18.03.	AACHEN	09.04.	BIELEFELD
03.02.	DUISBURG	22.02.	MÜNCHEN	19.03.	AACHEN	11.04.	AUGSBURG
05.02.	HAMBURG	23.02.	LUDWIGSHAFEN	20.03.	WOLFSBURG	12.04.	FREIBURG
06.02.	HAMBURG	24.02.	MÜNSTER	21.03.	BREMEN	26.04.	KEMPTEN
07.02.	HAMBURG	04.03.	MINDEN	22.03.	WUPPERTAL		
08.02.	HANNOVER	05.03.	BRAUNSCHWEIG	24.03.	LINGEN		

CONCERTS SOLD OUT

PETER MAFFAY TOUR '92

04.02.	OLDENBURG	20.02.	FRANKFURT	19.05.	NÜRNBERG	04.06.	ASCHAFFENBURG
05.02.	MÜNSTER	22.02.	FRANKFURT	20.05.	JENA	05.06.	MANNHEIM
07.02.	DORTMUND	22.02.	FRANKFURT	22.05.	BAD SEGEBERG	06.06.	MANNHEIM
08.02.	DORTMUND	23.02.	TÜBINGEN	23.05.	BAD SEGEBERG	07.06.	EMMENDINGEN
09.02.	DORTMUND	25.02.	MÜNCHEN	24.05.	RASTATT	09.06.	HALLE
11.02.	KÖLN	26.02.	MÜNCHEN	25.05.	DRESDEN	10.06.	ORESDEN
12.02.	KÖLN	27.02.	STUTTGART	27.05.	KIEL	12.06.	BERLIN
13.02.	GREFRATH	29.02.	STUTTGART	29.05.	CELLE	13.06.	ROSTOCK
14.02.	BREMEN	01.03.	STUTTGART	30.05.	HAMELN	14.06.	KASSEL
15.02.	BREMEN	16.05.	AUGSBURG	31.05.	LORELEY	15.06.	HAMBURG
17.02.	BAYREUTH	17.05.	FÜSSEN	02.06.	SAARBRÜCKEN		
18.02.	WÜRZBURG	18.05.	NÜRNBERG	03.06.	SAARBRÜCKEN		

CONCERTS SOLD OUT

RAINHARD FENDRICH TOUR '92

15.01.	MÜHLDORF	23.01.	ULM	31.01.	DÜSSELDORF	09.02.	AUGSBURG
16.01.	TRAUNSTEIN	24.01.	MEMMINGEN	01.02.	FRANKFURT	10.02.	STUTTGART
17.01.	NÜRNBERG	25.01.	PASSAU	03.02.	HANNOVER	11.02.	ASCHAFFENBURG
18.01.	LICHTENFELS	26.01.	KARLSRUHE	04.02.	WIEN	12.02.	REICHERTSHOFEN
19.01.	HOF	27.01.	MÜNCHEN	06.02.	BERLIN	15.02.	WEIDEN
20.01.	REGENSBURG	29.01.	MÜNCHEN	07.02.	HEILBRONN	16.02.	KEHLHEIM
22.01.	MÜNCHEN	30.01.	FREIBURG	08.02.	AALEN	19.02.	MÜNCHEN

CONCERTS SOLD OUT

TONY CHRISTIE TOUR '92

23.02.	PAHLEN	06.03.	MANNHEIM	16.03.	KASSEL	08.04.	ERFURT
24.02.	BREMEN	07.03.	BONN	17.03.	BRAUNSCHWEIG	09.04.	COTTBUS
25.02.	DORTMUND	08.03.	FRANKFURT	18.03.	HAMBURG	10.04.	LÜNEBURG
27.02.	DRESDEN	09.03.	HAMBURG	19.03.	HANNOVER	11.04.	BREMEN
28.02.	NÜRNBERG	10.03.	MÜNSTER	20.03.	[illegible]	13.04.	STUTTGART
29.02.	MÜNCHEN	03.	[illegible]	04.	[illegible]	14.04.	HANOEWITT
02.03.	BERLIN	[illegible]	[illegible]	[illegible]	[illegible]	15.04.	LÜBECK
03.03.	DESSAU	13.03.	BAD HOMBURG	05.04.	CHEMNITZ	16.04.	STADE
04.03.	HANNOVER	15.03.	ROSENHEIM	06.04.	BILEFELD		

CONCERTS SOLD OUT



PETER MAFFAY
On tour '92



UDO JÜRGENS
On tour '92



RAINHARD FENDRICH
On tour '92



TONY CHRISTIE
On tour '92 + '93

1992

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MARCEL AVRAM + FRITZ RAU • Promenadeplatz

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ISTS MADE IN
A • SWITZERLAND



NANA MOUSKOURI
On tour '93



ROGER WHITTAKER
On tour '93



WOLFGANG AMBROS
On tour '93



ROLAND KAISER
On tour '93

TONY CHRISTIE TOUR '93

16.01. PAHLEN	24.01. ASCHAFFENBURG	02.02. BIELEFELD	10.02. LICHTENFELS
17.01. WOLFSBURG	26.01. SIEGEN	03.02. MÜNSTER	11.02. MÜNCHEN
18.01. HANNOVER	27.01. HAGEN	04.02. PFORZHEIM	14.02. ORESDEN
19.01. KIEL	28.01. BERLIN	05.02. ULM	15.02. HAMBURG
21.01. KOBLENZ	29.01. ESSEN	06.02. FRANKFURT	16.02. HAMBURG
22.01. BONN	30.01. SAARBRÜCKEN	08.02. AUGSBURG	17.02. BRAUNSCHWEIG
23.01. DUISBURG	01.02. OSNABRÜCK	09.02. NÜRNBERG	

NANA MOUSKOURI TOUR '93

19.02. WIESBADEN	28.02. HANNOVER	09.03. OSNABRÜCK	18.03. HOF
20.02. HAMM	02.03. FRANKFURT	11.03. BERLIN	19.03. ORESDEN
21.02. BIELEFELD	03.03. RANSBACH	12.03. NÜRNBERG	20.03. KARLSRUHE
22.03. ENNIGERLO	04.03. AACHEN	13.03. ASCHAFFENBURG	21.03. AUGSBURG
23.02. WOLFSBURG	06.03. SIEGEN	14.03. BONN	23.03. STUTTGART
25.02. BREMEN	07.03. DUISBURG	15.03. KOBLENZ	24.03. MANNHEIM
26.02. HAMBURG	08.03. BOCHUM	17.03. MÜNCHEN	26.03. FRANKFURT

ROGER WHITTAKER TOUR '93

08.03. STADE	17.03. KIEL	26.03. ESSEN	03.04. BAYREUTH
09.03. BIELEFELD	18.03. BRAUNSCHWEIG	27.03. KÖLN	04.04. GREFRATH
11.03. MÜNSTER	19.03. BREMEN	28.03. HANNOVER	05.04. BERLIN
12.03. FRANKFURT	20.03. HAMBURG	29.03. ORESDEN	06.04. NÜRNBERG
13.03. DUISBURG	21.03. HAMBURG	31.03. BENSHEIM	07.04. MÜNCHEN
14.03. AACHEN	24.03. OSNABRÜCK	01.04. LUDWIGSHAFEN	08.04. A-WIEN
15.03. WOLFSBURG	25.03. LINGEN	02.04. STUTTGART	

ROLAND KAISER TOUR '93

09.03. SIEGEN	17.03. HANNOVER	24.03. BRAUNSCHWEIG	03.04. ESSEN
10.03. WILHELMSHAVEN	18.03. BONN	25.03. KASSEL	04.04. DÜSSELDORF
11.03. OSNABRÜCK	19.03. KÖLN	26.03. FRANKFURT	06.04. GREFRATH
12.03. OLDENBURG	20.03. MÜNSTER	27.03. BIELEFELD	07.04. KOBLENZ
13.03. WOLFSBURG	21.03. DUISBURG	30.03. BERLIN	08.04. MANNHEIM
14.03. HAMBURG	22.03. AACHEN	02.04. STADE	10.04. DORTMUND

WOLFGANG AMBROS TOUR '93

09.03. AUGSBURG	15.03. PASSAU	22.03. HOF	29.03. HANNOVER
10.03. NÜRNBERG	17.03. SAARBRÜCKEN	23.03. WÜRZBURG	30.03. KÖLN
11.03. FRANKFURT	18.03. OIEBURG	25.03. INGOLSTADT	31.03. NEU ULM
12.03. WEIDEN	19.03. STUTTGART	26.03. OEGGENDORF	01.04. EGGENFELDEN
13.03. REGENSBURG	20.03. MEMMINGEN	27.03. BAMBERG	02.04. MOOSBURG
14.03. TRAUNSTEIN	21.03. ROSENHEIM	28.03. BERLIN	26.04. MÜNCHEN

DESIGN: M. BAUMGARDT

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HOMEGROWN

(Continued from page 45)

used to build a solid foundation to launch young hopefuls, so the unknowns of today can become the real industry forces of tomorrow." Stein says BMG Ariola Munich has been very successful with national product over the past couple of years. "Next to pop and dance-floor material, where Snap and Dr. Alban are the biggest, compilations and German folk music have also grossed well for us."

Of German-language product, Stein notes the big sales in Germany of Austrian artists like Rainhard Fendrich, and the success in Austria of German folk groups like the Original Naabtal Duo. He says Switzerland, where three languages are spoken, is more open-minded to Italian or French product than the German market. "In the folk scene, with groups like the Wildecker Herzbuben, German-language music—and dialect material—has great potential. The Cologne-based band Piano Has Been Drinking has rock songs sung in a local dialect."

Since 1988, BMG Ariola has systematically increased its output of national product. The company sets up new labels or works with outside companies to provide music of all styles. "From German rock to dance-floor, children's product to pop and classical to German folk, we've built a repertoire net covering the whole of the country," says Stein.

Jochen Leuschner, managing director of Sony Music in Germany, admits that German product traditionally has played only a minor role in the international sound carrier market, but he notes that role is becoming bigger. "Names like the Scorpions, Sandra, Enigma and Snap all point the way to greater international acceptance in the 1990s. The German industry is much more professional in creativity, promotion and technology. The increased success is fine, but it's basically the logical result of the way we've handled things in recent years.

"Our artists are using the German language more matter-of-factly and therefore more efficiently. Our products can be favorably compared with international quality standards. Placing German product abroad is an absolute priority with us."

Music publisher Rolf Budde is keen to dispel any lingering belief that German artists are linked with the German-style pop. He says that artists like Westernhagen, Herbert Groenemeyer, Klaus Lage, Herwig Mitteregger, Peter Maffay, Pe Werner and others are chart regulars, but their rock and pop styles certainly match English-language standards.

Peter Ende, of EMI Music Publishing, said the success of Matthias Reim has done much to persuade the publishing fraternity to pay more attention to German-language repertoire and improve its general quality. "It's the pre-studio phase that really counts—picking the right songs and melodies. We took a full year planning the first in-house production for Valeries Garten, for instance.

"We've been similarly meticulous in handling the productions for Nena, Wiebke Schroeder, Die Fantastichen Vier, Bandit and Joachim Witt, and we know we'll reap the big dividends. But it's a fact that the market is being flooded with German-language releases that, in my view, are not right either in artist personality or music quality. This simply overloads the media and the trade and obscures the marketing of the very few really good productions."

Gunther Ilgner, of publisher Gerig Music, acknowledges that buyers of German-language titles are often referred to by young salespeople as "wheelchair consumers." It's got to the point, he says, that some of the "more mature customers" hardly dare ask for German repertoire in shops and end up ordering from record clubs or mail-order operations.

But he insists that many writers and producers have plunged into the folk song business simply to earn their bread and butter. Their music, he avers, is nothing more than an attempt at songs in the style of folk music.

Abi Lin, of Global Music, is happy that German-language songs are increasingly represented in the Top 100 chart. Global's most recent example is Mario Jordan, who went Top 10 straight from his career launch. Norbert Masch, A&R manager at Warner Chappell Germany, says German-language music has had its problems—mainly because lyricists didn't concentrate on writing in the colloquial way Germans actually talk.

"Only if people actually listen to the German language again, can they talk authoritatively about the quality of the lyrics," says Siegel Music's Joachim Neubauer, who notes that 12 titles in the second 50 of the Top 100 recently were German-language productions. "The rubbish dished out daily in English-language songs is, to most people, completely incomprehensible, but it doesn't seem to stir them up sufficiently to tackle the problem."

Joost van Os, of PolyGram Songs, says, "The absence of German artists and German-language songs is mainly due to being ignored by radio stations. It's a fact that everything from further afield is reckoned somehow superior, so Anglo-American repertoire dominates."

"A clear priority for the industry has long been in the field of international repertoire," says leading publisher Hans Sikorski, "and that's contributed to the talent erosion of our national product in recent years."

Bodo Bochnig, chairman of the German record retailers' trade group, says a further problem for national product is that many large shops no longer stock singles—certainly not by German artists. "And I'm convinced the single is very important for the success of the German song," he says.

"Most of the artists appearing in Germany's major shows are foreign, so it's hardly surprising that Germany's young hopefuls find it tough against international competition," says Irma Holder, a leading lyricist. "It's not too easy abroad for German-language product either, even for top names like Westernhagen." Adds lyricist Bernd Meinunger, "There are still too few German products in the national charts, and that is due to the immense amount of foreign product forced into the German marketplace." He, too, blames the media, pointing out that if the buyer isn't aware of what product is available he can't go out and buy it.

"There's a difference between German pop and rock and pure German-language light music," he says. "Progressive sounds do get in the charts, but Germany's undemanding light music is still somehow frowned upon. The same MOR titles, but with English lyrics, get notably better sales. A good example is the German success of American actor David Hasselhoff."

Looking after national product has always been part of the Intercord tradition, and it's proved by the market penetration of such homegrown acts as PUR, Pe Werner and Jule Neigel. The company's national A&R chief, Charly Rothenburg, insists that good product linked to artist personality is the key to success. "The national music landscape is rich in talent," he says. "Once the single-market concept starts in 1993, we can expect a surge of interest in national product, especially that in the original or 'dubbed' foreign languages."

Heinz Canibol, MCA managing director, says the peaking" of national product in Germany and in Austria is "solely, purely and simply based on the individual top performance of the artists and producers involved." Tbe high points show what can be achieved, he says, but shouldn't be interpreted as indicating a real trend—neither in Germany nor on a pan-European stage.

There's plenty of domestic talent, says Goetz Kiso, managing director of Polydor, but very often not enough originality. Polydor national product has increased to a 45 percent share, he says. "The market is open to good productions, but what we get often lacks professionalism. Local product has to compete with international standards. We're delighted with the performance of such artists as Howard Carpendale, Udo Lindenberg, Matthias Reim and Stefan Waggershausen."

"I'm very pleased about the improved situation in Germany for German or German-language music," concludes EMI chief Helmut Fest. "One reason is the creativity of the product in the charts and another is that everybody involved, artists, industry and media, seem to approach German product with an awareness and open-mindedness. The old barriers between the different kinds of music are being brought down.

"Our chances abroad increase in proportion to the quality of our product. But I don't believe that German-language product, apart from a few exceptions, will get much broader acceptance in Europe.

"The international language of music will continue to be English. But I'm delighted that MTV, while still dominated by Anglo-American products, is giving continental European material far more airtime. That must increase our chances for wider acceptance." ■



Die Prinzen



Ochsenknecht

"To some extent, we're dealing here with ignorant and pessimistic culture vultures and spoilsports, who don't have a good word to say for German national product—even though the public likes it so much."
—Wolf D. Gramatke



Peter Maffay

"Only if people actually listen to the German language again, can they talk authoritatively about the quality of the lyrics. The rubbish dished out daily in English-language songs is, to most people, completely incomprehensible."
—Joachim Neubauer



U96



Dr. Alban

POP KOMM

Pop Komm '92—"The Fair for Pop Music in Germany"—was rated the most successful and comprehensive meeting ever organized for the German music industry.

The four-day conference, staged at Cologne's Koln Mess (Cologne Fair) Aug. 20 to 23, attracted a wide-range audience from the music business and its related sectors. Some 95 percent of the total 5,010 visitors came from Germany, and more than 100 companies were represented. The program included more than 50 panels and seminars, and "Pop Komm—The Festival" showcased more than 200 bands and solo acts in 20 different Cologne club venues, attracting some 50,000 fans.

Pop Komm chief Dieter Gorny says, "Pop Komm's high national acceptance and its important role within today's German music market— which is Europe's largest and the world's third largest music market— is attracting more and more international interest."

The 1993 Pop Komm is set for Aug. 19 to 22. ■

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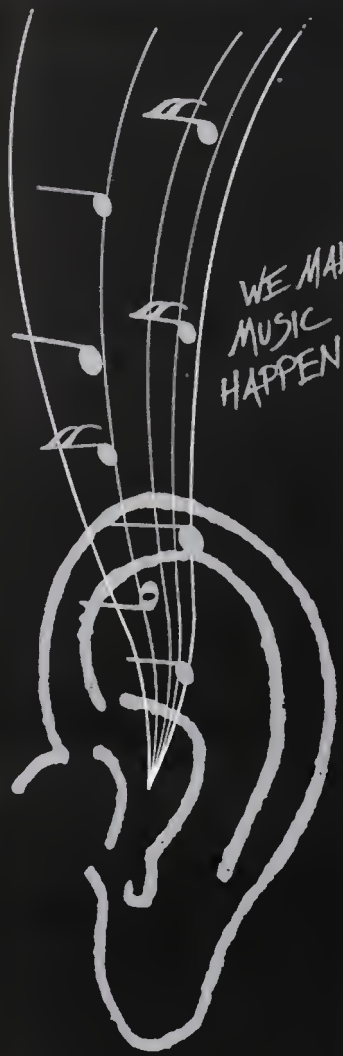


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Major-powered Or Non-aligned, "Satellite Labels" Tap Quickly Into Creative Sources

By Ellie Weinert

In recent years, the German music industry has seen a remarkable buildup of small creative cells of talent and labels outside the major and multinational companies. It's a development that emphasizes the division of creative and administrative responsibilities.

A recent example is the Harvest label, which was revitalized by EMI in April and set up in Berlin. Lothar Meinerzhagen, who heads the operation, says, "Harvest Germany was set up to achieve a decentralization of creative resources and provide a more flexible and faster-moving unit within the EMI Electrola group—and have it based in one of the most culturally attractive cities."

Aside from the direct signing of U.K. acts Fischer Z and Broon (former Sisters of Mercy guitarist), the artist roster includes two national classic hard-rock acts: Rosebud (alias Alex Conti, ex-Lake) and Green Hill, to be released in January and available on low-priced CD for a limited length of time. Further signings include the punk-rock band Abwaerts (Going Down) and I.N.E.Z., to be produced by Alex Conti and Peter Werner.

Another creative EMI satellite is the Munich-based Synergy label, headed by Jochen Kraus, which was also set up in April. Releases include a wide range of music, as represented by the highly acclaimed jazz-rock album "Out Of Key Witb Time" by Mandoki (featuring such jazzmen as Al Di Meola, Steve Khan, Larry Coryell, Michael Brecker and Bobby Kimball); the dance style of Danny B., whose single "Life Can Be So Groovy" was released in Europe and the U.S.; the progressive-with-a-message sounds of X.E.S. ("Sex" backwards); and the Chamer Buam, which is Electrola's first established volksmusik act.

Says Kraus, "Our goal is to maintain a compact artist roster and put into it our most intensive care."

Virgin Records, Munich, brought forth Michael Cretu, Germany's most successful international producer of 1991 (on the basis of 6 million units of the Enigma album and 4 million "Sadeness" singles sold worldwide). A recent Cretu production is Sandra's "Greatest Hits" album and the "Johnny Wanna Live" single, with its lyrical opposition to scientific testing on animals.

Die Toten Hosen bas sold 3 million units worldwide, but Virgin is successful with not only pop/rock product; in the folk-music field, Patrick Lindner, probably the most successful in this genre, has sold a million albums. His current effort is "Ohne Zartlichkeit Geht Gar Nichts" (Nothing Doing Without Tenderness).

Two direct signings to EMI-owned Virgin Germany are U.K. band Electronic, comprised of Johnny Marr and Bernard Sumner, and Saxon, who will tour with Motorhead in December. Blind Guardian's album "Somewhere Far Beyond" has been on the charts for three months and there's a Japanese tour set for December. Also new from Virgin are "Forever Dancing," which is from the Giorgio Moroder Project and includes popular disco tracks from the 1970s, and a new Donna Summer single, "Carry On." A new signing is Six Was Nine, two young Mannheim-based musicians whose debut album, "A Few Bold Strokes Of The Brush," is produced by Frank Meyer-Thurn.

Peter Giesecke, an enterprising producer who is also a tour manager, singer, composer, publisher and studio owner, has recently inaugurated Giscomo Records. Its first release was his "Munich Philharmonic Orchestra Plays The Rolling Stones," which has already topped 100,000-unit sales. Giesecke describes setting up Giacomo within the German record industry as "like David taking on Goliath, but it was something I just had to do."



Sun

Giesecke's earlier album, "The Munich Philharmonic Plays Abba Classics," was way ahead of the current Abba trend, and the Swedish quartet OK'd the project long before similar projects like Erasure's were started. His Abba album has topped the charts in Germany, Austria and Sweden, selling 200,000 units in Germany alone. He has world rights to the album.

His partner at Giacomo is Teddy Teake, former head of distribution at WEA Musik Germany, and the label is distributed by Bertelsmann. "We want to become a real alternative to the major companies," says Giesecke, "and we'll acquire masters for release if we believe in them strongly enough."

In recent years the VeraBra Music Group (VMG) has built a name as one of Europe's most successful trend-setting music groups. Originally a concert and tour promotion firm, Vera Brandes has been presenting original music since 1974, though the record label VeraBra Records didn't start until 1980. Never much interested in run-of-the-mill music, Brandes first staged the "New Jazz In Cologne" concert series featuring Oregon and later presented Keith Jarrett's "Cologne Concert" and the debut of Swiss harpist Andreas Vollenweider, "Behind The Gardens," which won the first New Age Grammy award. At this year's Pop Komm, Brandes won the "achievement award for creativity and innovation in Germany's music and media industry."

Now VMG has created a new product line, "Call It Anything," intended not as categorization but as a platform for pop, jazz, hip-hop or whatever, and a collaboration with CMP Records, ENJA, Enemy and VeraBra. From this base will come compilation albums featuring a new generation of German artists who aren't restricted by musical borders—among them Swim Two Birds, Jungle Pilots, Scetches and



Erotic Jesus

(Continued on page 52)


WE ARE
the
MAJO
RITY.

SATELLITE

(Continued from page 50)

Brother Virus.

Global Records (distributed by BMG Ariola) has scored in the past with Donna Summer and the group Wishful Thinking, as well as with German-language signings Gitte Haenning, Hoffmann & Hoffmann, Joy Fleming, Konstantin Wecker and Isabel Varell. Recent in-house productions include "Welch Ein Tag" by Mario Jordan, and two singles by dance group En-Sonic. Just out are 2 Live Crew's "Greatest Hits" album on Global's Deep Groove label and the "Energique" album by British band Bizarre Inc.

BMG Ariola has long recognized the importance of satellite labels to supply creative input and has established a network that includes Berlin-based Hans Musikproduktion, K+P Musik in what was East Berlin, Logic Records in Frankfurt, Chlodwig in Cologne and the hard-rock label GUN in Witten, near Dortmund.

Logic was founded in 1988 by Michael Muenzing (alias Benito Benites) and Luca Anzilotti (alias John Garrett Virgo III), two Frankfurt-based DJ-producers, together with Matthias Martinsohn. Since then, it's become the only indie label devoted entirely to dance, with acts like Moses P., Rico Sparx, 16 Bit and Offi, as well as Snap, Dr. Alban and Rozalla. Summing up the Logic philosophy, Martinsohn says, "We work for the DJ! Our records are made for the DJ, and that is where product meets the final test: Does it get people out on the floor or not?"

Beate Geibel, of Songs of Logic, claims, "Trance music was invented by people like Brian Eno, David Bowie and Tangerine Dream. Nowadays the Orb are leading the trance field—they're licensed to Logic via Big Life for Germany, Austria, Italy and Spain." Other current releases include Felix, Gar Decor, Blake Baxter and Non-Eric.

Recent Logic singles to hit the platinum mark (500,000 units) in Germany are "One Love" by Dr. Alban and "Rhythm Is A Dancer" by Snap. The Muenzing/Anzilotti team is in the studio working on a new Snap album and single, "Exterminate." The band has sold 2.5 million units worldwide, going gold in five European countries and in Canada for the current album, "The Madman's Return."

The GUN (Great Unlimited Noises) label specializes in hard rock and has releases by Erotic Jesus (on tour with the Manic Street Preachers), heavy doom rockers Alien Boys (soon touring the U.S. for the third time, with the album "Doom Picnic"), punk-funk-metal band Monkeys With Tools ("Sure"), the melancholic thrash album "First Depression" by Depressive Age, and the group Sun.



Leningrad Cowboys

Founded in 1990, K+P Music, of Krahl and Peppel (from East Berlin), represents BMG Ariola's foothold in the East. The label handles two of the most popular former East Berlin bands, City ("Keine Angst") and Keimzeit ("Kapital II").

The Cologne-based Chlodwig label, founded by brothers Walter and Karl-Heinz Puetz in 1986, has long been a creative force. Acts signed include singer-songwriter Julian Dawson, the bands Instant Karma, The Piano Has Been Drinking and Leningrad Cowboys (a Finnish band with a blues-rock album called "We Cum From Brooklyn"). Upcoming Chlodwig releases include the album "Schwarzer Peter,"



Sandra

the German-language blues of Stefan Stoppok, and newcomer duo Philipps Brueck ("Helden Auf Zeit," produced by Peter Richter). Chlodwig's first New York signing is Wendy Chamlin, whose album "Small Mother," produced by Patti Smith Band guitarist Lenny Kaye, is set for an early '93 release.

The latest addition to the BMG Ariola fold is the Red Rooster label, a BMG joint venture with top German rock star Peter Maffay and beaded by Franz von Auersperg. The label's first worldwide signing is Austrian-born Wolf!, whose English-language rock album "The Meaning Of Life" was produced by Roland Prent (Dire Straits' mixer) and comes out in January. BMG has also signed female German-language pop-rock singer Jule Neigel, who will be handled by Red Rooster.

Current releases on the Hansa label include the album "Angel Heart" by Bonnie Tyler, which was written by various songwriters with most of the tracks produced by Dieter Bohlen. The Europe-wide release is proving a big seller. The album's single, "Fool's Lullaby," went to No. 1 in Norway. And Hansa's a cappella pop band Die Prinzen has hit high in the German charts with "Juessen Verboten" (Kissing Forbidden).

Pop/rock band Schulze debuts with a single and album titled "Wilkommen In Deutschland," produced by Dieter Falk (successful producer of the group PUR and Pe Werner). The single is about asylum-seeking foreigners in Germany and calls for more understanding for the less fortunate.

Also from Hansa is a swing album by noted bandleader Paul Kuhn and the SDR Big Band, playing original arrangements of such standards as "Moonlight Serenade" and "Take The A-Train."

Two direct signings to EMI-owned Virgin Germany are U.K. band Electronic, comprising Johnny Marr and Bernard Sumner, as well as Saxon, who tour with Motorhead in December.



Monkeys With Tools

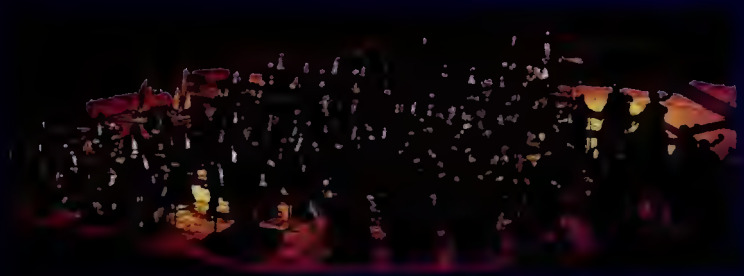
Other releases on Frank Farian's MCI label, which is handled by Hansa, are "Tell Me Where It Hurts" by the group Try 'n' B off the album "Sexy Eyes," "Body-n-Soul" by Lori Glori, "Bolingo" by the duo Cool & Joy, "The Most Beautiful Christmas Songs Of The World" by Boney M. and "Accillao" by Mauritian female singer Nemorin, whose album "Creole Dance," sung in English and Creole, is set for release in Germany. ■

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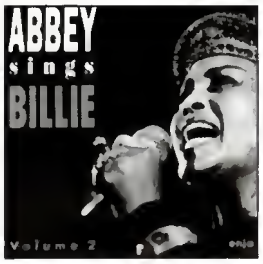
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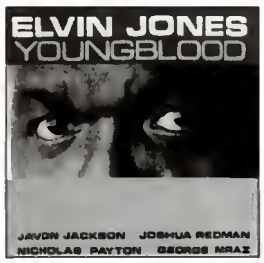
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Concert Biz Both Domestic And Adopted Talent Storming Germany Stages

By Ellie Weinert

The renaissance of German national artists and repertoire is reflected in the public support and approval lavished on this country's major talents, some of whom are more than holding their own against imported superstars.

Marcel Avram, head of Germany's leading concert agency, Munich-based Mama Concerts & Rau, says that some 40 percent of the company's annual gross income of 15 to 18 million DM is generated by tours of local acts.

"This is a much bigger proportion than used to be the case three years ago," says Avram. "It's mainly due to tremendous efforts by my partner Fritz Rau—the godfather of domestic talent—to build our national roster. The acceptance level of top German acts is now very high indeed."

Mama's success list is impressive. Rainhard Fendrich, Austrian singer-songwriter, is one—a top name whose repertoire embraces both schlager and rock. He played 28 sell-out shows in January to a total audience of 100,000-plus. And Peter Maffay undertook one of the biggest tours of his career, a two-part operation involving 21 indoor shows in February and March and 25 more in May and June, during which he attracted more than 500,000 fans.

Udo Juergens, who has been one of Germany's favorite Austrians for many years, also tackled a two-part tour. His 61 shows between January and February were seen by 200,000, and he was back on the road in the summer for nine open-air concerts, which drew 40,000.

Another success sector is that of such "adopted" locals as Roger Whittaker (Kenya), Nana Mouskouri (Greece), Tony Christie (U.K.), Herman van Veen (Holland), David Hasselhoff (U.S.), Milva (Italy) and Howard Carpendale (South Africa). All have built substantial followings in Germany. Christie, in fact, did a 15-concert tour for Mama this year, drawing a total 70,000 fans.

Says Avram, "Artists like Peter Maffay and Westernhagen are up there on the same level as Dire Straits, Guns N' Roses, Rod Stewart and Prince. It's one of my biggest ambitions to present Westernhagen and Stewart together in concert because they look and sound alike."

Only superstar acts like Tina Turner, Michael Jackson, the Rolling Stones and Genesis rank higher in the live-concert league than Maffay and Westernhagen, according to Avram. He adds, "We have some great emergent new talents, like Brings and PUR, both rock bands of great potental."

While Avram admits the economic recession has hit attendances this year, he notes that fans are prepared to pay bigger ticket prices to get a seat rather than lower prices and stand. One problem, though, in showcasing newer artists on tour is getting them promotional exposure on television.

"So we have to buy advertising space on radio and television—we're hudgeted for 2.5 million DM this year," Avram explains.

German concert promoters are increasingly seeking to boost business in the eastern states of the reunified Germany, hut ticket prices there have to take into account such factors as low incomes and high unemployment. Additionally, there's a shortage of suitahle venues. "Business is gradually improving," says Avram, "hut it'll take 15 to 20 years to rehuild the former East Germany."

Avram foresees a "tough" 1993 because of economic restraints, hut he's confident German artists will still generate hig business to match that of visiting big names.

Lined up for 1993 are major tours by Herman van Veen, Tony Christie, Roland Kaiser, Nana Mouskouri, Roger Whittaker and Wolfgang Amhros.

Marek Lieherherg, of Frankfurt-based Lieberberg Concerts, a top rock tour agency, represents such British and American acts as Bruce Springsteen, Chris Rea, U2, Dire Straits, Sting and Depeche Mode. He presented two major local acts on tours of Germany, Austria and Switzerland this year: Uwe Ochsenknecht and Wagner/pop tenor Peter Hofmann. Ochsenknecht, a famed actor turned rock singer, went Top 20 with his eponymous dehut alhum (Polydor) and played a sell-out 11-city tour of small venues, attracting more than 6,000. Hofmann sold out a 25-city tour performing pop and Presley songs from his chart album "Love Me Tender"(Sony).

"We present music regardless of its origin, be it German, American or Swahili," says Lieberberg. "The one big difference is that there's greater communication with a domestic act, so we can concentrate on production. We've toured Falco in Europe and Japan and Nena in Holland, Scandinavia, the U.K. and Japan."

For newer artists, Lieherberg puts great emphasis on stage personality and originality of music, noting Tori Amos and Marc Cohen as examples. "Cohen is a new American act who played small

(Continued on page 56)

Only superstar acts like Tina Turner, Michael Jackson, the Rolling Stones and Genesis rank higher in the live concert league than Peter Maffay and Westernhagen.



PUR

Despite Its Limited Size, German Jazz Market Catered To By An Abundance Of Labels, Venues & Events

By Mike Hennessey



Albert Mangelsdorff

Maynard Ferguson's Big Bop Nouveau Band played two concerts in Munich last month, and the band's new In + Out alhum, "Footpath Cafe," was on sale in the theater foyer. Over the two days, 70 were sold—mostly to people who would not have trouhled to seek the CD out in a record shop the following day.

This illustrates the paradoxes of jazz in Germany: The music has a good following, the country has produced a substantial number of world-class jazz musicians, there are a score of small jazz labels, the club scene—though erratic—is in reasonably healthy shape, and there are around 100 jazz festivals throughout the year.

But sales of jazz recordings through conventional outlets are aur-

(Continued on page 56)




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CONCERT

(Continued from page 54)

2,000-capacity clubs in Germany before he'd ever attracted that many in the States. If you can make it here, you don't have to make it elsewhere. The fact is, Europe offers a new artist so many openings for a career launch, he doesn't have to put all his eggs in one basket.

"In the U.S., they're so dependent on MTV and their own videos, but thankfully that's not the case in Europe. Video is only a small part of an artist's total presentation. Whereas many clubs sre closing in the U.S., more and more are opening up in Germany. That's good news. Since artists don't just grow on trees, they need room to hone their talents."

Schlager pop is somewhat in decline, but acts like PUR, Groenemeyer and Westernhagen are prospering and Lieberberg insists, "Germany has a very active live scene, and prospects for newcomers have never been better."

Hamburg-based promoter Karsten Jahnke is especially happy with the attendances on tours by such acts as German-language rock stars Herbert Groenemeyer (250,000-plus) and Achim Reichel (50,000), as well as the band Purple Schulz (20,000) and 1992's nominated "best new female artist" Pe Werner (20,000), performing in venues of varying capacities.

"On promotion, there's no differential drawn between international and national acts," says Jahnke. "Ticket prices are set according to artist popularity, production costs, length of tour and venue capacity."

Jsbnke tours upcoming talent and finds a sufficient number of small clubs in Germany to launcb newcomers, though he finds bigcity venues are diminishing. "There isn't a lack of performing bands. It's just that concerts are less financially attractive for clubs, due to rising costs as opposed to expenses for a discotheque or movie theater."

Roland Temme, of Balou Entertainment, ran the most successful tour by a German act this year: German-language rock singer Westernhagen attracted a total audience of 750,000. He also mansges Cologne-dialect rock band Bap, which is set to tour next year in connection with its upcoming album release. Says Temme, "There are enough clubs, but we bave to remember that audiences have a lot of shows available and often choose not to go see an unknown band.

"But overall Germany is a good touring country and you can earn good money here. There's a strong annual presence of mega-acts on the German road. The big acts get bigger, but there does seem less action for the 'middle' area of upcoming talent. Tickets cost up to 60 DM, and there bas to be a point where kids' pocket money runs out." ■

JAZZ

(Continued from page 54)

prisingly low—less than 25 percent of the jazz sales in neighboring France, for example.

No one seems to know quite why sales of jazz albums—estimated at less than 2 percent of the total sound carrier market—are not more substantial in a country where jazz activity is so considerable. What is remarkable is the fact that this limited market is abundantly—some say over-abundantly—catered to. Apart from the regular jazz releases from PolyGram, BMG, EMI, Warner, Sony and MCA, there is a wealth of jazz product available from dedicated, independent jazz labels.

One of the most successful specialist jazz companies is tbe Munich-based ECM label. Founded more than two decades ago by Manfred Eicher, the label has won a high international reputation for its recordings of Keith Jarrett, Chick Corea & Return to Forever, Gary Burton, Dave Holland, Jan Garbarek, Jack De Johnette, Pat Metheny and the Art Ensemble of Chicago, among many more.

Recent releases include an album by bassist Steve Swallow, "Home," featuring Sheila Jordan, Steve Kuhn, David Liebman, Lyle Mays and Bob Moses; a duo session with Swallow and Gary Burton; and a "one-man band" production, "Hal's Bells," by multi-instrumentalist Hal Russell, who plays tenor and soprano saxophones, trumpet, musette, drums, vibraphone, marimba and assorted percussion instruments.

ECM is also releasing "Adventure Playground" by British saxophonist John Surman, with Gary Peacock, Paul Bley and Tony Oxley, and a new live solo album by Keith Jarrett, "Vienna Concert."

Another world-renowned, Munich-based jazz label is ENJA,



Joachim Kuhn

founded in 1972 by Matthias Wincklemann and Horst Weber. Initially specializing in European avant-garde jazz, ENJA later expanded its range to record American jazz artists on tour in Germany—such as Charles Tolliver, the New York Jazz Quartet, Pepper Adams and John Scofield. The label also acquired master tapes of recordings by Eric Dolphy, Charles Mingus, Gil Evans and Ben Webster.

In 1986 Wincklemann and Weber, who had divergent views regarding repertoire policy, decided to go their separate ways. They split the existing catalog and began producing independently. Horst Weber introduced a sub-label, Tutu, which released albums by Mal Waldron, Jim Pepper, and Aki Takase with Maria Joao; Wincklemann concentrated on the contemporary New York jazz scene, producing dates by Leni Stern, Ray Anderson, Kenny Barron and John Stubblefield.

New releases by Wincklemann include an all-star date led by brilliant Brazilian tenor saxopbonist Ivo Perelman, "Children Of Ibeji," which features Flora Purim, Don Pullen, Paul Bley, Fred Hopkins, Andrew Cyrille and Guilherme Franco. Also new to the catalog are albums by Art Farmer ("Soul Eyes"); Elvin Jones ("Youngblood," featuring saxophonists Javon Jackson and Joshua Redman, trumpeter Nicholas Payton and bassist George Mraz); German organist Barbara Dennelein ("That's Me"); Freddie Hubbard ("Topsy"); and Swiss trumpeter Franco Ambrosetti ("Gin And Pentatonic").

Wincklemann's and Weber's tastes coincide in at least one area, because Weber, too, bas recorded Joshua Redman—a date with father Dewey called "Choices." Other new

(Continued on page 58)



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POLYDOR
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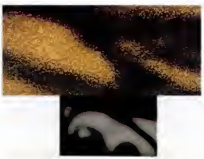


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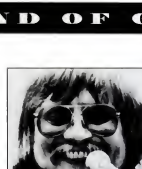
NEW ALBUM
ON CD / MC / LP

JAZZ

(Continued from page 56)

releases from Weber include "Crystal Fire" by the Karl Berger Trio, with Dave Holland and Ed Blackwell; "Sounds Of Joy" by Joe Lovano, with Anthony Cox and Ed Blackwell; "Tomorrow" by a much acclaimed Swiss group, the Peter Schaerli Quintet, with U.S. trombonist Glenn Ferris; and "Abbey Lincoln Sings Billie, Vol. 2." And due for future release is an album by the Sun Ra Omniverse Arkestra recorded live in Switzerland.

A major project by the Hamburg-based ACT Music & Vision company, headed by former WEA Germany managing director Siggi Loch, is "Jazzpana," a flamenco jazz big-band extravaganza featuring Al Di Meola, Steve Khan, Peter Erskine, Michael Brecker and the big band of the West Deutscher Rundfunk. The album features music by Vince Mendoza, Jorge Pardo, Arif Mardin and Camaron de Isla and was recorded in the Cologne Philharmonic Hall last July. "This is the most ambitious recording project of my entire career as a producer," says Loch.



Peter Herbolzheimer

Also on the ACT label is "The Regulator" by Bazillus, featuring Eddie Harris and Sal Nistico; "Blues Giants In Concert," a compilation from the 1963 American Folk Blues Festival package, with Memphis Slim, Willie Dixon, Muddy Waters, Otis Spann, Lonnie Johnson and Sonny Boy Williamson; "Blau," with Jasper van't Hof and Bob Malach; "The Hohlon Beyond" by the Attila Zoller Quartet; "Twin House," a reissue of the classic guitar duo album by Larry Coryell and Philip Catherine, with six additional tracks; and "Bluesy Toosy," a compilation of top tracks by German saxophonist Klaus Doldinger, with guests Etta James and Les McCann.

In addition to the well-received Maynard Ferguson album mentioned above and released on its Hot Shot label, Freiburg-based jazz independent In + Out has also two plaudits for its "Salute To The Saxophone" album by jazz repertory septet Roots. Comprising the Roots are Arthur Blythe, Nathan Davis, Chico Freeman and Sam Rivers on saxophones, Don Pullen on piano, Santi Debriano on bass and Tommy Campbell on drums.

In five years of operation, In + Out has built up a solid catalog of contemporary jazz and blues with recordings by James Blood Ulmer, Woody Shaw, Buster Williams (with Wayne Shorter and Herbie Hancock), Chico Freeman's Brainstorm, Urszula Dudziak, Hans Koller, Airto Moreira and Flora Purim, Nat Adderley, Just Friends (with Jasper van't Hof, Bob Malach, Alphonse Mouzon, Michal Urbaniak and Bo Stief), and a gifted young German trombonist named Lucas Heidepriem. Lined up for future release are an album by Lester Bowie's Brass Fantasy and a studio date by Roots featuring more songs associated with the great jazz saxophonists.

The core repertoire of Frankfurt-based Independent Messidor, headed by Goetz Woerner, is authentic music from Central and South America. Messidor was the first label outside Cuba to release recordings by piano virtuoso Gonzalo Rubalcaba, who has since signed to Blue Note's Japanese associate Somethin' Else, a Toshiba-EMI label. Messidor's catalog also boasts albums by Paquito D'Rivera (featuring Arturo Sandoval), Ray Barretto, Ruben Blades, Astor Piazzola, Sandoval, Irakere and mambo king Mario Bauza.

Distributed in the U.S. by Rounder, Messidor has recently released the Giovanni Hidalgo album "Villa Hidalgo," with guest appearances by Dizzy Gillespie and Paquito D'Rivera, a new Paquito recording "La Habana-Rio Conexion," and "Decision," an album by the New York-based quintet Seis Del Solar. Messidor recently presented music from Giovanni Hidalgo's new album at a special reception at the Village Gate in New York, where his Puerto Rico Star Jazz group appeared with guests Carlos "Patato" Valdez and Richie Flores.

A major new Messidor project is the recording in New York next month of a new album by Mario Bauza & his Orchestra.

Access to live jazz in Germany via clubs, concerts and festivals is extensive, thanks to the commitment of

(Continued on page 60)

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Gaby Kleinschmidt

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JAZZ

(Continued from page 58)

some very dedicated jazz enthusiasts. Typical of these is Josef Honcia, who has been running the Guetersloh Youth Center for the past 15 years. Honcia's heart is in jazz, and he convinced the local authority that finances the center to include jazz in its cultural program.

Every week, the center presents a jazz concert and occasionally hires the city hall to present a really major jazz name. Some of the jazz stars Honcia bas brought to Guetersloh include Miles Davis, Nina Simone, Lester Bowie, Dizzy Gillespie and Betty Carter.

The jazz guru in Nuremberg is Walter Schatzlein, organizer of the annual Jazz Ost-West Festival, which each May brings together groups from America and both East and West European countries.



Jazz promoter Josef Honcio with jazz legend Miles Davis

Schatzlein founded the event in 1966 in order to give jazz musicians from Eastern Europe the opportunity to play with their Western counterparts. It was througb this festival that East German talents like Ernst-Ludwig Petrowski, Uli Gumpert and Guenter Sommer were given the opportunity to reach much wider audiences. The festival, which has a budget of 750,000 DM, receives one-third of its finances from the city of Nuremberg, one-third from ticket sales and one-third from radio and television sponsors.

Schatzlein also has his own regular Sundsy-night jazz radio program, "Jazz Time Nuremberg," in which he presents records from his own collection. He reaches an average audience of 11,000 fans and receives sponsorship from the Karstadt department-store chain, Mercedes and the local newsaper.

A festival of growing significance in Germany is that of former GDR city Leipzig, whicb has been running for 16 years and has presented such major names as Chick Corea, Joe Zawinul, Bennie Wallace, Carla Bley, Joachim Kuhn and the Airto Moreira/Flora Purim Fourth World group. Before the dismantling of the Berlin Wall, the Leipzig organizers had major difficulties in finding hard currency to pay the artists and sometimes had to barter with Bleuthner pianos and vintage double basses.

The reunification of Germany has enabled the Leipzig event to spread its wings in the past two years under the dedicated and enthusiastic direction of jazz writer and broadcaster Bert Noglik and the festival's chief organizer and sponsorship specialist, Axel Graneist. One of the most popular elements in the Leipzig event is the program of after-hours jam sessions in the picturesque Moritzbastel students' cellar club.

Other major annual festivals in Germany include Leverkusen, Ingolstadt and Berlin in October and November; Burgbausen in March; Villingen in the spring; Moers in June; and the Klavier Sommen in Munich, Singen, and the Jazz Gipfel, Stuttgart, in July. There are also important festivals in Viersen, Erding, Heidelberg, Hannover, Aslen, Frankfurt, Hamburg, Freiburg, Ludwigsburg and many other German cities.

When it comes to jazz clubs in Germany, the oldest is the Frankfurt Jazz Keller, whicb tbis year celebrates its 40th anniversary. Run by Eugen Halm, the club initially came into being as a result of the efforts of brother musicians Albert and Emil Mangelsdorff, who are still very mucb connected with the establishment. The Subway in Cologne, the Allotria in Munich and the Quasidmodo in Berlin are other internationally famous jazz venues. There are also thriving clubs in Karlsruhe, Nuremberg, Minden, Werl, Villingen, Freiburg, Loerrach, Pforzheim, Hamburg (Birdland) and Hannover.

Although the active club and festival scene presents year-round opportunities for American jazz artists to perform, the German jazz musicians have a much harder time finding playing opportunities.

"The problem is," says bandleader, composer, arranger and trombonist Peter Herbolzbeimer, whose multinational big band has been a feature of the German music scene for 20 years, "that at a time wben Germany is producing more jazz musicians than ever, opportunities for them to play are actually decreasing, particularly with the decline of jazz on television. The jazz education system in Germany is functioning really well and we are producing some excellent young players."

Internationally known German jazz talents like the Mangelsdorff brothers, Volker Kriegel, Eberhard Weber, Klaus Doldinger, Joachim Kuhn, Wolfgang Dauner, Ali Haurand, Peter Brotzmann, Klaus Weiss, Charly Antolini, Heinz Sauer, Christof Lauer, Manfred Schoof, Gunter Hampel, Joe Haider—who is director of the jazz school in Berne—and Alexander von Schlippenbacb manage to hold their own against the challenge of U.S. jazzmen. But for the up-and-coming native talents, it is not easy to find places to play.

"In my band currently," says Herbolzheimer, "I have tbree young players from the National Youtb Jazz Orchestra, but even an established band like mine has less opportunities to work now than before. We have about two engagements a month—about one-third of the bookings we had the previous year.

"The pity is that we have some great young musicians in Germany, like trumpet player Klaus Stoetter, saxophonist Ernst Felsch, pianist Frank Chastinier, vibrapbonist Wolf Kerschek and drummer Wolfgang Haffner, but working opportunities for them are not that frequent. With 98 percent of jazz-playing opportunities going to American jazz musicians, we should either stop our jazz education program or else create more chances for our national musicians to play."

Gaby Kleinschmidt, head of GK Promotions and a booker of jazz talent for Europe for the past 17 years, endorses Helbolzheimer's claim that Germany's young jazz talents should have more exposure and says, "I would love to book more German players, but the jazz public has a decided preference for American jazzmen. And while there are a large number of internationally celebrated American jazz musicians who are much higher in stature than any European players, there are far more with whom Europeans can more than hold their own. The problem is that, if you offer the public a choice between equally gifted American and German musicians, they tend always to pick the Americans."

This is one of the market realities that GKP has to face in supplying talent to promoters and club owners throughout Europe. One of the most active jazz agencies in Europe, GKP is a major provider of talent for festivals like the North Sea, Berlin, Ingolstadt, Aalen, Burghausen, Singen, Warsaw's "Jazz Jamboree," Leipzig and Hamburg. It was the GKP agency that was largely responsible for creating the first Moscow International Jazz Festival in the summer of 1990, with Freddie Hubbard, Benny Golson, Buster Williams, Sun Ra, James Blood Ulmer, the Leaders, Chico Freeman's Brainstorm and Rufus Harley.

"With the present economic recession," says Kleinschmidt, "promoters have to take note of a much greater degree of selectivity on the part of tbe public. This sometimes means that special attractions have to be created, for example putting together musicians who don't normally play together but who can combine to produce music on a very high level."

GKP assembled the American jazz repertory band Roots, which bas made two European tours and a special jazz video program for the Tokyo company Videoarts Japan, Inc.

Two of the major attractions on the GKP program this fall are Maynard Ferguson's Big Bop Nouveau Band and Lionel Hampton and his Golden Men of Jazz, with Clark Terry, Benny Golson, Harry Edison, Junior Mance, Al Grey, Andy McGhee and Bobby Durham. ■

HITS OF THE WORLD™

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EUROCHART HOT 100 11/6/92 — MUSIC & MEDIA

THIS WEEK	LAST WEEK	
		SINGLES
1	4	END OF THE ROAD BOYZ II MEN MOTOWN
2	2	DON'T YOU WANT ME FELIX dbCONSTRUCTION
3	3	SWEAT (A LA LA LA LONG) INNER CIRCLE METRONOME
4	1	EROTICA MADONNA MAVERICK
5	5	BAKER STREET UNDERCOVER PWL INTERNATIONAL
6	6	KEEP THE FAITH BON JOVI JAMBCO
7	13	8E MY BABY VANESSA PARADIS REMARK
8	10	DUR DUR D' ETRE BEBE JORDY COLUMBIA
9	8	JUST ANOTHER DAY JON SECADA SBK
10	11	IRON LION ZION BOB MARLEY & THE WAILERS TUFF GONG
		ALBUMS
1	2	ABBA GOLD-GREATEST HITS POLAR
2	1	MADONNA EROTICA MAVERICK
3	3	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
4	NEW	BON JOVI KEEP THE FAITH JAMBCO
5	13	AC/DC LIVE AT DONINGTON ATCO
6	6	SIMPLE MINDS GLITTERING PRIZE VIRGIN
7	4	PETER GABRIEL US VIRGIN
8	5	PRINCE & THE NEW POWER GENERATION LOVE SYMBOL PAISLEY PARK/WARNER BROS.
9	7	ERIC CLAPTON UNPLUGGED REPRISE
10	9	VAYA CON DIOS TIME FLIES ARIOLA
16	20	DRIVE R.E.M. WARNER BROS.
17	19	KUSSEN VERBOTEN PRINZEN HANSA
18	14	HOW DO YOU DO! ROXETTE EMI
19	23	MY NAME IS PRINCE PRINCE PAISLEY PARK/WEA
20	17	MR LOVERMAN SHABBA RANKS EPIC
		ALBUMS
1	1	ABBA GOLD-GREATEST HITS POLYGRAM
2	3	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
3	NEW	BON JOVI KEEP THE FAITH MERCURY
4	7	FANTASTISCNEN VIER 4 GEWINNT SONY
5	18	AC/DC LIVE (DOPPEL) ATCO
6	2	US PETER GABRIEL VIRGIN
7	8	ERIC CLAPTON UNPLUGGED REPRISE
8	4	ROXETTE TOURISM ELECTROLA
9	5	MADONNA EROTICA SIRE
10	6	PRINZEN KUSSEN VERBOTEN HANSA
11	10	SIMPLE MINDS GLITTERING PRIZE VIRGIN
12	9	PRINCE & THE NEW POWER GENERATION LOVE SYMBOL PAISLEY PARK
13	13	SANDRA GREATEST HITS VIRGIN
14	14	VAYA CON DIOS TIME FLIES BMG/ARIOLA
15	11	GENESIS WE CAN'T DANCE VIRGIN
16	12	MICHAEL JACKSON DANGEROUS EPIC
17	20	GUNS N' ROSES USE YOUR ILLUSION II GEFFEN
18	NEW	MUNCHENER FREIHEIT IHRE GROSSTEN HITS COLUMBIA/SONY
19	NEW	SADE LOVE DELUXE EPIC
20	15	INNER CIRCLE BAD TO THE BONE WEA

AUSTRALIA (Australian Record Industry Assn.) 10/4/92

THIS WEEK	LAST WEEK	
		SINGLES
1	2	END OF THE ROAD BOYZ II MEN MOTOWN/POLYDOR
2	1	ACHY BREAKY HEART BILLY RAY CYRUS PHONOGRAM/POLYGRAM
3	3	BEST THINGS IN LIFE ARE FREE LUTHER VANDROSS & JANET JACKSON POLYDOR/POLYGRAM
4	4	THE DAY YOU WENT AWAY WENDY MATTHEWS rooART/WARNER5
5	7	SOMETIMES LOVE JUST AIN'T ENOUGH PATTY SMYTH MCA/BMG
6	8	NOVEMBER RAIN GUNS N' ROSES GEFFEN/BMG
7	6	AIN'T NO DOUBT JIMMY NAIL rooART/WARNER
8	7	EROTICA MADONNA SIRE/WARNER
9	9	WHITE MEN CAN'T JUMP RIFF EMI
10	14	ACCIDENTLY KELLY STREET FRENTE WHITE/FESTIVAL
11	11	SOMETHING GOOD UTAH SAINTS POLYDOR/POLYGRAM
12	10	KEEP THE FAITH BON JOVI MERCURY/PHONOGRAM
13	NEW	WOULD I LIE YOU? CHARLES & EDDIE EMI
14	18	JUST ANOTHER DAY JON SECADA EMI
15	15	LOVE HOW YOU LOVE ME TEEN QUEENS PHONOGRAM/POLYGRAM
16	13	LOVE IS IN THE AIR (BALLROOM MIX) JOHN PAUL YOUNG ALBERTS/SONY
17	12	MY NAME IS PRINCE PRINCE & THE N.P.G. WARNER
18	NEW	TOO MUCH LOVE WILL KILL YOU BRIAN MAY EMI
19	17	DON'T YOU WANT ME FELIX RCA/BMG
20	19	THE MAGIC FRIEND/MEGAMIX 2 UNLIMITED LIBERATION/FESTIVAL
		ALBUMS
1	NEW	AC/DC LIVE (DOUBLE ALBUM) ALBERTS/SONY
2	4	ABBA ABBA GOLD POLYDOR/POLYGRAM
3	5	SIMPLE MINDS GLITTERING PRIZE 81-92 VIRGIN/EMI
4	2	MADONNA EROTICA SIRE/WARNER
5	1	BON JOVI KEEP THE FAITH MERCURY/PHONOGRAM
6	3	BILLY RAY CYRUS SOME GAVE ALL PHONOGRAM/POLYGRAM
7	6	NOISEWORKS THE WORKS COLUMBIA/SONY
8	NEW	MARIAH CAREY UNPLUGGED COLUMBIA/SONY
9	8	WENDY MATTHEWS LILY rooART/WARNER
10	10	ERIC CLAPTON UNPLUGGED WARNER BROS.
11	9	KYLIE MINOGUE GREATEST HITS MUSHROOM/FESTIVAL
12	11	RED HOT CHILI PEPPERS WHAT HITS? EMI
13	17	BOYZ II MEN COOLEYHIGHNARMONY MOTOWN/POLYDOR
14	13	COLD CHISEL LAST STAND EASTWEST/WARNER
15	NEW	AC/DC LIVE ALBERTS/SONY
16	7	PRINCE & THE NEW POWER GENERATION LOVE SYMBOL WARNER
17	14	AUSTRALIAN CAST JESUS CHRIST SUPERSTAR EMERALD CITY/POLYGRAM
18	15	HOODOO GURUS ELECTRIC SOUP BMG
19	12	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
20	NEW	BELINDA CARLISLE BEST OF BELINDA VOL. 1 VIRGIN/EMI

GERMANY (Der Musikmarkt) 9/29/92

THIS WEEK	LAST WEEK	
		SINGLES
1	1	SWEAT (A LA LA LA LONG) INNER CIRCLE WEA
2	2	DON'T YOU WANT ME FELIX dbCONSTRUCTION
3	4	DIE DA I?! FANTASTISCHEN VIER COLUMBIA
4	3	BAKER STREET UNDERCOVER PWL
5	6	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT BLOW UP
6	5	JUST ANOTHER DAY JON SECADA SBK
7	12	END OF THE ROAD BOYZ II MEN MOTOWN
8	7	ONE LOVE DR. ALBAN LOGIC
9	13	RAUMSCHIFF EDELWEISS EDELWEISS WEA
10	8	THE BEST THINGS IN LIFE ARE FREE LUTHER VANDROSS & JANET JACKSON PERSPECTIVE
11	11	NOVEMBER RAIN GUNS N' ROSES GEFFEN
12	16	KEEP THE FAITH BON JOVI MERCURY
13	9	IT'S MY LIFE DR. ALBAN LOGIC
14	10	ABBA-ESQUE ERASURE MUTE
15	15	EROTICA MADONNA SIRE

JAPAN (Music Labo) 10/5/92

THIS WEEK	LAST WEEK	
		SINGLES
1	NEW	AINO WAVE CARL SMOKY ISHILL & YUMI MATSUTOYA SONY/TOSHIBA/EMI
2	1	CHRISTMAS CAROLNO KORONIWA JUNICHI INAGAKI FUN HOUSE
3	2	SEKAIJUNO DAREYORI KITTO MIHO NAKAYAMA & WANDS KING
4	5	DA KA RA MAKI OHGURO TOSHIBA/EMI
5	3	GOOD LUCK MY LOVE KYOSUKE HIMURO TOSHIBA EMI
6	4	JUNRENKA TSUYOSHI NAGABUCHI TOSHIBA/EMI
7	NEW	EGAONO GENKI SMAP VICTOR
8	NEW	YAKUSOKUNO HASHI/SWEET 16 MOTOHARU SANO EPIC
9	7	NARETARA IINE DREAMS COME TRUE EPIC/SONY
10	10	KESSENWA KINYOBI DREAMS COME TRUE EPIC/SONY
		ALBUMS
1	NEW	CHAGE & ASKA GUYS PONY CANYON
2	1	B'Z RUN BMG
3	2	MARIYA TAKEUCHI QUITE LIFE MMGZ
4	3	BON JOVI KEEP THE FAITH NIPPON PHONOGRAM
5	5	MARIKO NAGAI 1992 LIVE IN YOKOHAMA STADIUM FUN HOUSE
6	6	SOUTHERN ALL STARS YONI MANYOHNO HANAGA SAKUNARI VICTOR
7	4	MADONNA EROTICA WARNER
8	7	ZARD HOLD ME POLYDOR
9	11	KYOKO NAKED EYES KIODN/SONY
10	13	T-BOLAN NATSUNO OWARINI ROCK IT

FRANCE (Nielsen/Europe 1) 10/3/92

THIS WEEK	LAST WEEK	
		SINGLES
1	1	DUR DUR D' ETRE BEBE JORDY COLUMBIA/SONY
2	2	RHYTHM IS A DANCER SNAP BMG
3	3	THE WORLD IS STONE CYNDI LAUPER EPIC/SONY
4	4	IT'S PROBABLY ME ERIC CLAPTON & STING A&M/POLYDOR
5	5	8E MY BABY VANESSA PARADIS REMARK/POLYGRAM
6	6	IRON LION ZION BOB MARLEY & THE WAILERS ISLAND/POLYGRAM
7	9	SHE'S LIKE THE WIND PATRICK SWAYZE BMG/RCA
8	11	LES MARIES DE VENDEE ANAIS ET D BARBELIVIEN SONY/POM
9	16	LA LEGENDE OOCHIGEAS ROCH VOISINE BMG
10	10	LOVE IS ALL BUTTERFLY BALL SONY
11	8	JAM MICHAEL JACKSON SONY/EPIC
12	13	WE ALL NEED LOVE DOUBLE YOU POLYGRAM
13	15	DAS BOOT/I WANNA BE A KENNEDY U 96 POLYGRAM/POLYDOR
14	7	JUMP KRIS KROSS SONY/COLUMBIA
15	NEW	LE LION EST MORT CE SIOR POW WOW POLYGRAM
16	12	LE CHAT POW WOW POLYGRAM
17	17	SWEET LULLABY DEEP FOREST SONY/COL
18	19	THE MUSIC'S GOT ME BASS BUMPERS POLYGRAM/SCORPIO
19	14	PERCHE LO FAI MARCO MASINI POLYGRAM
20	NEW	THIS USED TO BE MY PLAYGROUND MADONNA WEA/SIRE
		ALBUMS
1	18	SADE LOVE DELUXE SONY/EPIC
2	2	POW WOW REGAGNER LES PLAINES . . . REMARK/POLYGRAM
3	5	AC/DC LIVE EASTWEST
4	4	VANESSA PARADIS VANESSA PARADIS REMARK/POLYGRAM
5	3	MICHAEL JACKSON DANGEROUS EPIC/SONY
6	15	ROCH VOISINE EUROPE TOUR (L'EMOTION) BMG
7	1	MADONNA EROTICA WEA
8	13	PRINCE & NEW POWER GENERATION PRINCE & THE N.P.G WEA
9	8	VANGELIS 1492-CONQUEST OF PARADISE COR
10	7	DIDIER BARBELIVIEN VENDEE 93 SONY/POM
11	10	PETER GABRIEL US VIRGIN
12	9	SOUNDTRACK DIRTY DANCING BMG
13	6	ELSA DOUCE VIOLENCE BMG
14	NEW	LA SOIREE DES ENFOIRES LA SOIREE DES ENFOIRES SONY/COL
15	14	MICHEL JONASZ OU' EST LA SOURCE WEA
16	12	GENESIS WE CAN'T DANCE VIRGIN
17	NEW	BOB MARLEY & THE WAILERS SONGS OF FREEDOM POLYGRAM
18	17	GIPSY KINGS LIVE SONY/COLUMBIA
19	11	CHRISTIAN MORIN ESQUISSE SONY
20	19	ETIENNE DAHO PARIS ALLEYCATS SONY/EPIC

ITALY (Musica e Dischi) 10/5/92

THIS WEEK	LAST WEEK	
		SINGLES
1	1	EROTICA MADONNA SIRE/MAVERICK
2	3	DON'T YOU WANT ME FELIX GFB
3	4	IT'S PROBABLY ME STING & ERIC CLAPTON A&M
4	2	MY NAME IS PRINCE PRINCE & THE N.P.G. PAISLEY PARK
5	7	WE ALL NEED LOVE DOUBLE YOU DWA
6	5	YERBA DEL DIABLO DATURA TRANCE
7	NEW	NO ORDINARY LOVE SADE EPIC
8	6	NON M' ANNOTO JOVANOTTI RICORDI
9	8	BECAUSE THE NIGHT CO.RO PROPIO
10	9	THIS USED TO BE MY PLAYGROUND MADONNA SIRE
		ALBUMS
1	1	ZUCCHERO FORNACIARI MISERERE POLYDOR
2	6	PAOLO CONTE 900 CGG
3	2	MADONNA EROTICA SIRE/MAVERICK
4	3	FRANCESCO DE GREGORI CANZONI O'AMORE COLUMBIA
5	4	MINA SORELLE LUMIERE PDU
6	5	RENZO ARBORE E L'ORCHESTRA ITALIANA NAPOLI PUNTO E A CAPO FONIT CENTRA
7	7	SADE LOVE DELUXE EPIC
8	8	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
9	NEW	ABBA GOLD POLYDOR
10	9	PETER GABRIEL US REAL WORLD

SPAIN (TVE/AFYVE) 9/26/92

THIS WEEK	LAST WEEK	
		SINGLES
1	1	8ECAUSE THE NIGHT CO.OR GINGER MUSIC
2	2	DON'T YOU WANT ME FELIX RCA
3	3	IF YOU LEAVE NOW WILLIE & CO MAX MUSIC
4	4	EROTICA MADONNA WARNER BROS.
5	6	RHYTHM IS A DANCER SNAP BMG/ARIOLA
6	10	WE ALL NEED LOVE DOUBLE YOU? BLANCO Y NEGRO
7	12	NISTORIAS DE AMOR O.B.K BLANCO Y NEGRO
8	NEW	PINOCCIO PEPPETO MAX MUSIC
9	8	UNA HISTORIA DE ELLEGIBO ELLEGIBO BLANCO Y NEGRO
10	NEW	AMIGOS PARA SIEMPRE LOS MANOLOS BMG/ARIOLA
		ALBUMS
1	2	JON SECADA JON SECADA RISPAVOX
2	1	MIKE OLDFIELD TUBULAR BELLS II WEA
3	7	ABBA GOLD POLYGRAM
4	3	VARIOUS ARTISTS LO MAS DISCO III BMG/ARIOLA
5	8	VARIOUS ARTISTS BANDAS SONORAS ORIGINALES BMG/ARIOLA
6	NEW	SADE LOVE DELUXE EPIC
7	4	VARIOUS ARTISTS GIGANTES CBS/SONY
8	NEW	VANGELIS B.S.O. 1492 WARNER BROS.
9	6	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
10	NEW	ROXETTE TOURISM EMI/ODEON

CANADA (The Record) 11/9/92

THIS WEEK	LAST WEEK	
		SINGLES
1	1	END OF THE ROAD BOYZ II MEN MOTOWN/PGD
2	3	PLEASE DON'T GO KWS POLYDOR/PGD
3	2	EROTICA MADONNA SIRE/WEA
4	9	HOW DO YOU TALK TO AN ANGEL THE HEIGHTS CAPITOL/CEMA
5	4	PEOPLE EVERYDAY ARRESTED OEVELOPMENT CAPITOL/CEMA
6	NEW	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL/CEMA
7	NEW	SONG INSTEAD OF A KISS ALANNAH MYLES ATLANTIC/WEA
8	7	KEEP THE FAITH BON JOVI MERCURY/PGD
9	8	STAY SHAKESPEAR'S SISTER LONDON/PGD
10	5	MY NAME IS PRINCE PRINCE & THE N.P.G. PAISLEY PARK/WEA
		ALBUMS
1	1	ERIC CLAPTON UNPLUGGED REPRISE/WEA
2	2	THE TRAGICALLY HIP FULLY COMPLETELY MCA/UNI
3	3	MADONNA EROTICA SIRE/WEA
4	4	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS./WEA
5	7	VARIOUS ARTISTS DANCE MIX 92 QUALITY
6	5	BARENAKED LADIES GORDON RCA/BMG
7	6	QUEEN GREATEST HITS HOLLYWOOD/WEA
8	10	ALANNAH MYLES ROCKINGHORSE ATLANTIC/WEA
9	8	PETER GABRIEL US GEFFEN/UNI
10	9	PEARL JAM TEN EPIC ASSOCIATED/SONY

HITS OF THE U.K.™

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THIS WEEK	LAST WEEK	
		SINGLES
1	1	END OF THE ROAD BOYZ II MEN MOTOWN
2	14	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL
3	2	PEOPLE EVERYDAY ARRESTED DEVELOPMENT COOLTEMPO
4	6	BOSS DRUM THE SHAMEN ONE LITTLE INDIAN
5	3	RUN TO YOU RAGE PULSE 8
6	13	8E MY BABY VANESSA PARADIS REMARK
7	NEW	NEVER LET HER SLIP AWAY UNDERCOVER PWL
8	9	SUPERMARIOLAND AMBASSADORS OF FUNK/MC MARIO LIVING BEAT
9	5	I'M GONNA GET YOU BIZARRE INC VINYL SOLUTION
10	10	WHO NEEDS LOVE (LIKE THAT) ERASURE MUTE
11	12	PIECE OF MY HEART ERMA FRANKLIN EPIC
12	NEW	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
13	4	SLEEPING SATELLITE TASMIN ARCHER EMI
14	23	HELLO (TURN YOUR RADIO ON) SHAKESPEAR'S SISTER LONDON
15	8	A MILLION LOVE SONGS TAKE THAT RCA
16	17	TO LOVE SOMEBODY MICHAEL BOLTON COLUMBIA
17	7	EROTICA MADONNA MAVERICK
18	11	KEEP THE FAITH BON JOVI JAMBCO
19	15	IT WILL MAKE ME CRAZY FELIX dbCONSTRUCTION
20	24	FREE YOUR MIND EN VOGUE EASTWEST
21	27	THE LAST SONG ELTON JOHN ROCKET
22	NEW	STOP THE WORLD EXTREME A&M
23	NEW	THE QUEEN OF OUTER SPACE THE WEDDING PRESENT RCA
24	19	FAITHFUL GO WEST CHRYSALIS
25	22	TOO MUCH TOO YOUNG LITTLE ANGELS POLYDOR
26	16	TETRIS DOCTOR SPIN CARPET
27	35	POING ROTTEROAM TERMINATION SOURCE BEP
28	38	QUEEN OF RAIN ROXETTE EMI
29	18	MISERERE ZUCCHERO WITH LUCIANO PAVAROTTI LONDON
30	NEW	TASTE IT INXS MERCURY
31	NEW	WHO PAYS THE PIPER? GARY CLAIL PERFECTO
32	21	IT'S MY LIFE OR ALBAN LOGIC/ARISTA
33	NEW	OH NO NOT MY BABY CHER GEFFEN
34	32	DON'T STOP K-KLASS dbCONSTRUCTION
35	25	WHEREVER I MAY ROAM METALLICA TUFF GONG
36	NEW	BITCHES BREW INSPIRAL CARPETS COW
37	36	HEARTBREAK RADIO ROY ORBISON VIRGIN AMERICA
38	30	DO YOU BELIEVE IN US JON SECADA SKB
39	NEW	GOLD EAST 17 LONDON
40	NEW	I'D DIE WITNOUT YOU P.M. DAWN GEE STREET

THIS WEEK	LAST WEEK	
		ALBUMS
1	NEW	CHER CHER'S GREATEST HITS: 1965-1992 GEFFEN
2	2	SIMPLE MINDS GLITTERING PRIZE 81/92 VIRGIN
3	3	MICHAEL BOLTON TIMELESS (THE CLASSICS) COLUMBIA
4	6	GLORIA ESTEFAN GREATEST HITS EPIC
5	1	BON JOVI KEEP THE FAITH JAMBCO
6	8	R.E.M AUTOMATIC FOR THE PEOPLE WARNER BROS.
7	5	ABBA GOLD-GREATEST HITS POLYDOR
8	7	MADONNA EROTICA MAVERICK/SIRE
9	4	CHRIS REA GOD'S GREAT BANANA SKIN EASTWEST
10	12	THE SHAMEN BOSS DRUM ONE LITTLE INDIAN
11	10	LIONEL RICHIE BACK TO FRONT MOTOWN
12	14	BELINOA CARLISLE THE BEST OF BELINDA VOLUME 1 VIRGIN
13	20	TAKE THAT TAKE THAT AND PARTY RCA
14	11	BOYZ II MEN COOLEYHIGHHARMONY MOTOWN
15	13	MIKE OLDFIELD TUBULAR BELLS II WEA
16	NEW	SHAKESPEAR'S SISTER HORMONALLY YOURS LONDON
17	NEW	DANIEL O'DONNELL FOLLOW YOUR DREAMS RITZ
18	15	ANNIE LENNOX DIVA RCA
19	16	CURTIS STIGER5 CURTIS STIGERS ARISTA
20	9	NEIL YOUNG HARVEST MOON REPRISE
21	19	ARRESTED DEVELOPMENT 3 YEARS, 5 MONTHS AND 2 DAYS IN THE LIFE COOLTEMPO
22	17	GO WEST INDIAN SUMMER CHRYSALIS
23	NEW	HUEY LEWIS & THE NEWS THE HEART OF ROCK & ROLL/BEST OF CHRYSALIS
24	28	THE POLICE GREATEST HITS A&M
25	30	JIMI HENORIX THE ULTIMATE EXPERIENCE POLYGRAM
26	24	TASMIN ARCHER GREAT EXPECTATIONS EMI
27	23	LOVE SYMBOL PRINCE & THE NEW POWER GENERATION PAISLEY PARK
28	31	SIMPLY RED STARS EASTWEST
29	22	MADNESS MADSTOCK! GO! DISCS
30	26	SADE LOVE DELUXE EPIC
31	21	AC/DC LIVE ATCO
32	29	THE SMITHS BEST . . . II WEA
33	18	BOB DYLAN GOOD AS I BEEN TO YOU COLUMBIA
34	27	TALKING HEADS ONCE IN A LIFETIME/SAND IN THE VASELINE EMI
35	NEW	GARY GLITTER MANY HAPPY RETURNS-THE HITS EMI
36	25	JOHN LEE HOOKER BOOM BOOM POINTBLANK/VIRGIN
37	32	NANK MARVIN INTO THE LIGHT POLYDOR
38	34	BOB MARLEY & THE WAILERS LEGENO TUFF GONG
39	33	ERIC CLAPTON UNPLUGGED DUCK
40	35	GENESIS WE CAN'T DANCE VIRGIN

Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

▶ **MUSIC FROM THE MOTION PICTURE SOUNDTRACK**
Malcolm X
PRODUCERS: Various
Qwest/Reprise 45130

Spike Lee's stormily conceived production about the life of the African-American political revolutionary and martyr is graced with an exquisite soundtrack featuring period music—jazz, blues, pop, and R&B—and a couple of notable new tracks. Latter comprises Arrested Development's live-wire "Revolution" and Aretha Franklin's gospel-inflected "Someday We'll All Be Free." A big opening is expected for the film, which will certainly assure a fast launch for the album.

★ **RAGE AGAINST THE MACHINE**
PRODUCERS: Rage Against The Machine & Goggarth (Garth Richardson)
Epic Associated 52959

On long-awaited debut, L.A. four-piece mauls its way through 10 visceral rap'n'rock originals that retain a peculiar danceability despite their shifting tempos and moods. While the group takes cues from the Chili Peppers, Public Enemy, and Urban Dance Squad, its sound is distinctive, especially Tom Morello's strident guitar lines. Though songs like "Bullet In The Head" and "Killing In The Name" preclude mainstream airplay, band's ample buzz and electrifying delivery will catch many ears.

NED'S ATOMIC DUSTBIN
Are You Normal?
PRODUCER: Andy Wallace
Chaos 53154

On second outing, Ned's makes extremely palatable use of scores of alternative stylings, with plenty of rocking rhythms, swooping melodies, and neatly turned phrases—much like its first album. The band takes steps forward with songs like "Swallowing Air" and "Leg End In His Own Boots," in which fuzz guitar, stringlike sounds, and vocal harmonies jell nicely. Fans will feel right at home, and anyone with the inclination to join the fold will be able to pick up the book at chapter two without missing a trick.

TISH HINOJOSA
Culture Swing
PRODUCER: Tish Hinojosa
Rounder 3122

Major-label émigrée has crafted what may be her most assured and loveliest album to date. Hinojosa's Mexican heritage is melded with a confident approach to Texas folk-rock; whether numbers are performed in English or Spanish, results are scintillating and highly personal. Not a major commercial entry, perhaps, but a sure-fire item for Texas music nuts.

R & B

▶ **STEPHANIE MILLS**
Something Real
PRODUCERS: Various
MCA 10690

Singer's high, expressive vibrato is an R&B classic in the manner of divas 20 years her senior. Here, she and several marginally known producers craft a relentlessly hooky package that runs the gamut of contemporary R&B-based styles, from jack swing to gospel soul to pop anthem to sweaty ballad. Choice cuts are finger-snapping "Never Do You Wrong," "All Day, All Night," the slow-burn warning "Stone Cold Woman," the R&B pop tune "Love All The Hurt Away," and the swinging "I Found A New Love." Also includes pop ballad "All In How Much We Give," from "Tom & Jerry—The Movie."

JAZZ

★ **HENRY THREADGILL**
Very Very Circus Live At Koncepts
PRODUCERS: David Stone & Henry Threadgill
Taylor Made 10292

The ravenously creative reedman/composer/arranger continues on a challenging avant-garde path with this seven-piece ensemble that features a French horn, two guitars, two tubas, and percussion. Some tracks have a tangibly Ornette-ian feel, especially the harmolodic-sounding "Next," as well as such other highlights as the gently flowing "I Love You With An Asterisk," the contrapuntally eccentric "Breach Of Protocol," and the moodily arhythmic "Someplace" and "King Kong."

LATIN

▶ **RICARDO MONTANER**
Los Hijos Del Sol
PRODUCER: Oscar Gómez
TH-Rodven 2995

How big is this Venezuelan titan of sweet love songs? Well, album's seductive first ballad, single "Castillo Azul," enters the Hot Latin Tracks chart at No. 10—only the second song ever to debut in the top 10 of the HLT. And there are plenty of other top 10 candidates to boot, including jazzy "Sabor A Nada," gushy "Al Final Del Arco Iris," and the dramatic, save-the-children title cut. Unfortunately, none of Montaner's superb session players is mentioned on the jacket.

▶ **POCHI Y SU COCOBAND**
El Arrollador
PRODUCER: Alfonso Vásquez "Pochi"
Kubaney 325

Manic merengueros from Dominican Republic return with another slab of party-hearty entries, offset by several tasty salsa tracks highlighted by magnificent, but severely overlooked, leadoff single "Salsa Con Coco." But second, kid-oriented single "Pa' Los Coquitos" should boost album's sales, along with "A Usted Lo Botan" and perky "socarengue" entry "Olvida Las Penas."

COUNTRY

▶ **MARTIN DELRAY**
What Kind Of Man
PRODUCER: Blake Mevis
Atlantic 82439

Delray turns in a string of solid traditional country performances here, the best of which include "Sometimes She Forgets," "What Was I Thinkin'," "Nohody Wants You," and a fine cover of the 1962 Stonewall Jackson hit "The Wound." Great instrumental backing.

▶ **LISA STEWART**
PRODUCER: Richard Landis
BNA 66040

Stewart has the rich sound and precise vocal delivery of a pop singer. These qualities—in league with Landis' full and attentive production—serve her well on such lyrical treasures as "Old-Fashioned Broken Heart," "Drive Time," "There Goes The Neighborhood," and the classic "Don't Touch Me."

GOSPEL

MYLON LEFEVRE & FRIENDS
Faith, Hope & Love
PRODUCER: Mylon LeFevre
Star Song 8255

Veteran rocker LeFevre (who once toured with the likes of Eric Clapton and the Allman Brothers and wrote songs for Elvis) returns for his first all-new set after a near-fatal heart attack a couple of years ago. But in place of thundering rockers, Mylon has opted for a gentle, well-crafted collection of praise songs and worship choruses that will probably sound better in churches than on the radio.

CLASSICAL

▶ **DANCES FROM RENAISSANCE TO NUTCRACKER**
Los Angeles Guitar Quartet
Delos DE 3132

An admirable display of virtuoso playing and split-second coordination, and the group gives no points away when it comes to musicianship. There's ample opportunity to savor all these qualities in a generous and varied program that features Tchaikovsky's "Nutcracker Suite," Warlock's "Capriol Suite," and assorted pieces by Praetorius, Morley, and Gabrieli. All arrangements are by members of the quartet.

THE ART OF THE BAWDY SONG
The Baltimore Consort, The Merry Companions
Dorian 90155

Thirty-three uninhibited ballads and catches from 17th and 18th century England designed to tease and titillate. Sexy and scatological, they still entertain today, especially in these period-sensitive performances. The Baltimore Consort, a longtime Dorian act, finds complementary support in the male voices of the Merry Companions. A "parental advisory" sticker warning against explicit lyrics can only help sales.

SPOTLIGHT



ICE CUBE
The Predator
PRODUCERS: Various
Priority 57185

As one migbt expect, the first hardcore rap release since the L.A. riots is packed with verbal fusillades on the cops who beat Rodney King and the jury that acquitted them, which is not to say that others—like "hitches," the white race, and Billboard—are spared Cube's bile. Most incisive cuts are first single "Wicked," title track, "Now I Gotta Wet 'Cha," "Don't Trust 'Em," "We Had To Tear This—Up," and "Dirty Mack." Like last year's "Death Certificate," this one's a powderkeg that's sure to trigger controversy and its bedfellow, chart action.

SPOTLIGHT



KENNY G
Breathless
PRODUCERS: Kenny G, Walter Afanasieff, David Foster, Dan Shea
Arista 18646

Contemporary jazz saxist's first album of new music in a couple of years reaffirms his standing as one of the genre's most reliable agents. Crossover into pop, AC, and new age formats is likely thanks to first single "Forever In Love," which is tuning up for a big chart run, and vocal entries with Peabo Bryson ("By The Time The Night Is Over") and Aaron Neville ("Even If My Heart Would Break"), the latter also appearing on the "Bodyguard" soundtrack. Instrument's newfound appeal should also help, particularly if a planned appearance at President-elect Clinton's inauguration materializes.

SPOTLIGHT



HARRY CONNICK JR.
25
PRODUCER: Tracey Freeman
Columbia 53172

Youthful and gifted heartthrob with proven cross-genre and cross-generational appeal celebrates his 25th birthday with a set of midcentury standards performed intimately, mostly on piano and vocal (with organ, double bass, and trumpet thrown in). "Stardust" (featuring Ellis Marsalis), "On The Street Where You Live," and "I'm An Old Cowhand (From The Rio Grande)" are just some of the evergreens he revives here; bluesy duet of "Lazy Bones" with Johnny Adams sparkles.



HARRY CONNICK JR.
Eleven
PRODUCER: James Duggan; REISSUE PRODUCER Tracey Freeman
Columbia 53171

A portrait of the artist as a very young man—age 11, to be exact—and a remarkable recording under the circumstances. The clarity of sound is as impressive as the performances, not only from the prodigious Connick but from the Dixieland band that accompanies him. Spirited renditions include "Sweet Georgia Brown," "Doctor Jazz" (on whicb the prepubescent singer sounds amusingly gritty), and "Muskrat Ramble," which also appears on "25" and therefore provides a nice point of comparison between the two.

NEW & NOTEWORTHY

BARRY MANILOW
The Complete Collection & Then Some . . .
PRODUCERS: Marc Hulett, Barry Manilow
Arista 2496

After releasing a plethora of greatest-hits and live collections over 10-plus years, the pressure for Manilow to dig up something special for a boxed retrospective was, no doubt, immense. He succeeds tremendously by filling this 70-song, four-CD set witb unreleased demos and alternate recordings of guilty pleasures like "Mandy" and "Could It Be Magic," and a handful of new tunes. Added pleasure is derived from a one-hour video of rare concert performances and a 68-page book of photos and anecdotes. Though Manilow has certainly taken his share of cracks from critics, this set proves he's had the last laugh hy enjoying a long and memorable career.

BARRY WHITE
Just For You
COMPILATION PRODUCERS: Barry White & Harry Weinger
Mercury 314 514 143

Singer/producer White's rumhling love-man erotica sold millions in the early '70s, but both the artist and the style toppled into self-parody as tbe disco era passed. Today, White's unfairly besmirched reputation has been restored to a degree, and this three-CD compilation offers frequent evidence of his basso profundo potency as a romantic narrator and his dense, lubricious, influential production style; David Ritz's notes pnt everything in fresh perspective. For many, the 39 tracks here may be too much, but set performs a valuable musical re-evaluation.

KING CRIMSON
The Great Deceiver/Live 1973-1974
PRODUCER: None listed
Discipline/Caroline 1597

Four-CD all-concert sequel to '91's "The Essential King Crimson: Frame By Frame" is an in-depth study of what may have been the English progressive-rock ensemble's most outstanding edition—guitarist Robert Fripp, bassist Jobn Wetton, drummer Bill Bruford, and violinist David Cross. These 1973-74 live shots from the U.S. and abroad deliver a knotty, ferocious performing unit that transcended the artsy clichés of the genre. Fripp's candid, often cranky notes and diary entries afford additional insights into a unique (and hard-rocking!) group's on-stage progress.

NAT KING COLE
COMPILATION PRODUCER: Pete Welding
Capitol 99777

The last gasp of the Cole renaissance that followed the 1991 success of daughter Natalie's "Unforgettable" may be this enormous, 100-track, four-CD retrospective, which manages to hit all the high points. No aspect of Cole's multifaceted career as jazz pianist, reinterpreter of the standard repertoire, and chart hit maker is left unconsidered; good notes by Leonard Feather and Will Friedwald add extra substance. Those who found earlier single-volume retrospectives skimpy will dive right into this adeptly timed holiday treat.

SPOTLIGHT: Predicted to be s significant success on The Billboard 200 or to earn platinum certification. NEW AND NOTEWORTHY: Highlights new snd developing acts worthy of attention and other releases of special interest. VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest. PICKS (▶): New releases predicted to hit the top half of the chart in the format listed. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.



Chipmunk Chat. Fred Croshall, Dallas-based sales manager for Sony Music Distribution, obviously will do anything to make a sale. Here he dresses up as Alvin the Chipmunk for a sales presentation on the "Chipmunks In Low Places" album at the Amarillo, Texas, headquarters of Western Merchandisers. "Chipmunks In Low Places," by Alvin & the Chipmunks, was released on Epic/Chipmunk Records in September and has reached the top 25 of Billboard's Top Country Albums chart. Shown behind "Alvin" are Western Merchandisers executives. From left, they are director of advertising Scott Colley; marketing director/rack division Raylan Davis; children's audio buyer Tom Earley; senior buyer John Rose; and music buyer Dick Snyder.

Musicland, MCA Expose Promo Options

Team To Drive Product Related To CBS Show

■ BY EARL PAIGE

LOS ANGELES—Promotion partnerships are becoming larger in scope and increasingly sophisticated, according to executives involved in a program with the 1,110-store The Musicland Group.

In an effort that involves 20 different licensees and vendors, the Minneapolis-based chain has teamed up with MCA/Universal Merchandising to promote the CBS television show "Northern Exposure."

"In today's market," says Sid Kaufman, president of MCA/Universal Merchandising, "it's important that [promotions] be able to drive product through to the consumer, especially on licensed product. You have to be able to at least deliver it to the consumer, and deliver it in an exciting way that works for the [licensed] property."

As a result, MCA/Universal Merchandising works with retailers to increase the merchant's business volume through promotions that heighten exposure and sales for the licensed product, he adds.

"MCA as a corporation is embracing 'Northern Exposure' as a priority," he says. "We are taking all of the assets of the company, whatever they may be, whether it's records, or merchandising, or Winterland, which is our T-shirt company, and harnessing them to really get behind this show."

EXTENSION OF THE SHOW

CBS wanted to deliver to the really loyal fan an extension of the show, "things they could really associate with," explains Kaufman. So MCA/Universal Merchandising took a lot of time to create a quality product that was right for the show, and then did a lot of consumer testing to determine the right product, the right design, and the right price point, he says. According to Kaufman, planning and testing extended over eight months in select stores. In addition, MCA/Universal goes to extremes to ensure vendor and licensee quality.

Kaufman went to Musicland with the promotion because it is "one of the most aggressive trend retailers in the country," he says. "They're always on top of what's new, what's different, what's exciting—and they'll test anything to reach their customer."

But Kaufman adds the promotion does not inhibit involvement by other chains. "The state of retail is very difficult. If we can find something that sells, we are demonstrating it to other retailers."

In order to increase excitement for the Musicland customer, the promotion includes a sweepstakes, with the grand prize being a trip to Alaska sponsored by Alaska Airlines, Sheraton Hotels, and Hertz Rent-A-Car. The trip includes five days of sightseeing, skiing, and attendance at the famed Iditarod dog-sled race.

Chris Johansen, trend merchandising manager at Musicland, says the chain looked beyond both the recently released "Northern Exposure" soundtrack album on MCA Records and the entertainment aspects of the promotion, and is looking toward making a broader connection with customers.

"It's really turned into a lifestyle type of thing," Johansen says. "People like it not just because of the TV show, but because of the look of the product. It's what's selling in apparel."

Items spawned by the Emmy Award-winning one-hour comedy/drama set in Cicely, a fictional Alaska town, range all the way from posters, T-shirts, and sweatshirts to shoes, wool baseball caps, and a stuffed plush moose. "There is even a deal with Pocketbooks for 'Letters From Cicely,' a book based on the show," adds MCA/Universal's Kaufman.

Running through November, the promotion has each participating Musicland store carrying the soundtrack, an official 1993 calendar depicting the show's cast, and various other apparel items and novelties. In addition, the company's Suncoast Motion Picture Co., a 225-unit video sell-through-only chain, has a catalog with a circulation of 6 million, and it will highlight information about the sweepstakes. Some merchandise will be available only in Musicland's 40 or so larger-size stores, while other items will be featured at the chain's Suncoast outlets.

'ET' COVERAGE

In order to publicize the promotion, Julie Douglass, Musicland advertising coordinator in the region, helped set up coverage on "Entertainment Tonight." At the Beverly Center store in Beverly Hills, Kaufman was interviewed at a special foam-core display constructed by Revital Nahmia, an artist at the store.

Musicland was especially pleased with the timing. "After Thanksgiving, it might have been too crowded to do the promotion. It also matched sweeps months so it was right for Universal," says Johansen. "They get exposure from our [stores]."

"Our average age in Suncoast is about 30, so for those stores it's perfect," she adds. "The Musicland demo is a little younger, but we do have the viewer in those stores also. The demos fit both stores," she says, adding the chain is wide open to such opportunities. "We are in constant touch with all the studios and TV production houses, we talk to them daily," she says.

CONVENTION CAPSULES

The following is a roundup of events from the Western Merchandisers and Hastings Books, Music & Video convention, held Nov. 4-7 at the Civic Center in Amarillo, Texas (Billboard, Nov. 21).

AND THE ENVELOPE PLEASE: At the convention, **Western Merchandisers** and **Hastings** honored employees for service and performance. The Hastings store of the year was outlet No. 9676, managed by **Lewis Windham**. **Dan Gomez** of Spokane, Wash., and **Maurice Ray** of Houston both were named district managers of the year, while buyers of the year were **John Rose, Dick Snyder,** and **Jane Love,** all of Amarillo, Texas. In addition, achievement awards for doing work above and beyond the call of duty were presented to employees in the support, rack, and retail divisions. The **Beverley Logan** Achievement Award, named by the support group after Logan, who died in 1978, was presented to **Brenda Chapman** of Dallas, while **Lynna Paris** of Amarillo won the rack achievement award, and **Laura Gilbertson** of Amarillo won the retail achievement award.

Western Merchandisers also presents a buyer with what it dubs as the FISH award, which stands for "first-in-still-here." The FISH award is presented to the buyer who stepped out and took a chance on a product, an essential characteristic for any good buyer. However, if the experiment fails, the buyer receives the FISH award. **Jerry Hopkins**, executive VP at the rack division, won for buying heavily on a country compilation that was poorly marketed by its distributor and for overbuying on "The Silence Of The Lambs." The award was presented to Hopkins by someone dressed in full-blown Dr. Hannibal Lecter regalia, including a straitjacket and face mask.

In addition, service awards were presented to **Bob Davee**, who has been with the company for 25 years. Receiving 15-year awards were **Debbie Abel, Pat Andrews, Rusty Carnes, Zen Colley, Pauline Dunlap, Marian Ericson, Bob Krug, Martha McClenagan, Teri Miller,** and **Dick Snyder.**

Sales citations also were presented. In the rack category, for Western Merchandisers, **Pat Brown** of Norfolk, Neb., won a double-platinum award. Platinum awards went to **Marilyn Deering** of Albuquerque, N.M., **Matt Didier** of Amarillo, and **Cindy Spear** of Denver. For Hastings, platinum awards were presented to **Brian Dausses** of Albuquerque; **Kevin Davidson** of Houston; **James Mata** of Sequine, Texas; **Bob McKenzie** of Spokane, Wash.; **Lorie Muretta** of Billings, Mont.; **Karl Spencer** of Great Falls, Mont.; and **Phil Trippet** of Fort Collins, Colo.

KING OF THE HILL: The vendor awards were presented to **Arista Nashville** as label of the year, while **Putnam Publishing Co.** won in the book category. The nonmusic vendor of the year, which included all other vendor categories—including video—was won by **Valley Records Distributors Inc.** in Woodland, Calif. The

(Continued on page 66)

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Rising Tide: Camelot, Title Wave Add Units; Tower (Store) Of Strength; Honors Roll Call

RETAIL TRACK

by Ed Christman

STEADY GROWTH: While **Blockbuster Entertainment** continues to make news buying up everything that moves, U.S. music retailers continue to go their way (see story in the news section), quietly building their businesses. For instance, in North Canton, Ohio, **Camelot Music** has bought one store from **Rocky Mountain Records**, leaving the Boulder, Colo.-based chain with seven stores. **Paul David**, Camelot's chairman and CEO, says that store, a 4,000-square-foot outlet in Crossroads Mall, represents "our entry into our 32nd state." The chain hopes to fill in more stores there, he adds. The new outlet gives the chain 330 stores. Meanwhile, rumors continue to swirl that Rocky Mountain Records is negotiating the sale of the rest of its outlets to a major combo chain. Rocky Mountain Records executives were unavailable by press time ... In Plymouth, Minn., **Title Wave** announces it will open two more outlets, bringing the combo-chain's total to nine. **Lou Kennedy**, president of the chain, reports that the two new outlets will be in Apple Valley, Minn., and Waite Park, Minn. The latter store, about 55 miles northwest of Minneapolis, represents the chain's first move outside of the Twin Cities area. Both new outlets are about 9,500 square feet. "Both of the new outlets will look very different from our current stores," Kennedy says. "We are not going from A to Z in design, but we have upgraded the Title Wave look fairly significantly with these two stores." He adds the chain has four more stores on the board for next year for the Twin Cities markets. "Our goal is to put 18-20 stores in this, then we will look at other markets."

TOWER TALES: **Bob Feterl**, regional manager for Southern California, reports that the Marina Del Rey outlet opened up last month is performing strongly for the West Sacramento, Calif.-based chain, even though **Wherehouse Entertainment** has a store in the same center and the "No. 1 **Music Plus**" outlet is right up the street. The Tower outlet takes in about 12,000 square feet. Of that, 3,000 square feet is devoted to video rental, and 1,200 square feet is for a store-within-a-store classical music department. The store, above a **Good Guys** outlet, also has a great laserdisc selection; a separate children's boutique; and a book and magazine section.

SHINING STARS: **Goldman Sachs** analyst **David Bolotsky**, who follows **Trans World Music Corp.** and **Best Buy**, among other specialty retailers, won the runner-up slot as specialty retail analyst for the prestigious All-America Research team, put together by Institutional Investor magazine ... **RCA Records'** creative service department won the Bronze Outstanding Merchandising Award handed out by the **Point Of Purchase Advertising Institute**, a trade association based in Chicago. According to a press release, the RCA team—consisting of **Ria Lewerke**, RCA's VP of creative services/video; **Jackie Murphy**, RCA art director; and **Jo Priest**, RCA display purchasing manager—working closely with the **Phoenix Display and Packaging Co.**, won for the displays created for "Elvis: The King Of Rock 'N' Roll—The Complete '50's Masters."

AND THE ENVELOPE PLEASE: **Kemp Mill Music** in Beltsville, Md., held its convention at the end of October, under the theme "20 Amazing & Incredible Years." At the convention, service and performance awards were presented to staffers. The Gaithersburg, Md., outlet was named store of the year. The manager-of-the-year awards went to **Mark Tidwell**, manager of the Rehoboth Beach, Del., location, and **Tim Richie**, manager of the Baileys Crossroads, Va., location. The rookie-of-the-year award went to **Joe Wensell**, now manager of the DuPont Circle, Washington, D.C., location.

In addition, awards for 15 years of service were presented to special-orders manager **Mike Miller**, warehouse manager **Sam Lloyd**, and **Fran Lind**, manager of the Loehmanns Plaza store in Falls Church, Va. Those honored for 10 years of service were P.O. manager **Ellis Solomon** and regional manager **Carlton Tucker**.

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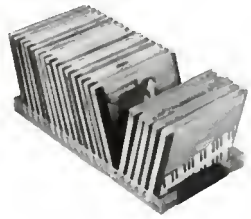
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 - 3-week "Hokey Pokey Dance Contest" on BET (34.5MM households)!
 - 2-week ad campaign on "Nick at Nite" going on now (50MM households)!
- *Country Music for Kids*
 - *Country America* magazine holiday issue advertising (1MM circulation)!

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Children's Music Network Gathers Industry Together

GATHERING TOGETHER: The **Children's Music Network** held its second annual National Gathering Oct. 23-25 at Los Angeles' Griffith Park Camp, featuring a full menu of music workshops, interspersed with business-oriented panels. Songwriters, retailers, teachers, parents, and kids rubbed elbows with acclaimed children's performers like **Ella Jenkins, Dan Crow, Peter Alsop, Sarah Pirtle, Lisa Atkinson, Tickle Tune Typhoon**, and others, according to sources who attended the meeting.

The nonprofit CMN's primary function is "to support the creation and dissemination of life-affirming, multicultural musical forms by and for young



by Moira McCormick

people," in the words of Pirtle, founding editor of CMN's quarterly newsletter "Pass It On." As Pirtle has written, CMN's ongoing purpose is to serve as "a positive catalyst for education and community-building through music," and not necessarily as a children's industry support group.

Yet, as evidenced by the National Gathering's events, the organization can fulfill that function as well. Witness panel participation by kid-biz VIPs **Joan Pelton**, founder and CEO of indie distributor **Silo Inc.** (Waterbury, Vt.); **Regina Kelland, A&M Records'** director of children's marketing; **Rick Bloom**, founder of talent agency **Horizon Artists** (West Hills, Calif.); and **Leib Ostrow**, co-founder of independent label/wholesaler **Music For Little People** (Redway, Calif.), now in partnership with **Warner Bros.**

Also on panels were **Lorraine Bayes Deardorff** and **Dennis Westphall**, founder/directors of recording act **Tickle Tune Typhoon**; Juneau, Alaska-based **Jeff Brown**, the co-producer of syndicated national radio show "We Like Kids!"; and others.

A&M's Kelland says the message delivered by some of the business panels may discourage neophyte kids' artists hoping to ride the ever-cresting wave of the children's entertainment boom. But she points out that self-reliance and initiative was stressed above all.

"A&M, for one, isn't signing anyone right now, which might be frustrating for people who can see what looks like a burgeoning kids' market," she says. "But I tell them, get out and do what the indie labels have done: start your own label and distribution. Go ahead and submit your stuff to the majors, but don't wait for them. You have to make your own breaks."

DISNEWS: **Walt Disney Records** shipped platinum on the movie soundtrack to "Aladdin," which opens nationwide Wednesday (25). The duet by **Peabo Bryson/Regina Belle** on "A Whole New World" serves as the single. The "Beauty And The Beast" soundtrack, incidentally, which has spent a year on The Billboard 200, was goosed from No. 124 to No. 43 by the Oct. 31 home video release. The ground-breaking kids' reggae album "Sebastian," from Disney, was recently certified gold.

FRANK AND NICK: A&M's **Frank Cappelli**, host of Emmy-winning kids' TV show "Cappelli & Company," will be seen on **Nickelodeon** beginning April 1. "Cappelli & Company," produced by **Hearst Broadcasting** and currently airing on Hearst stations in Baltimore, Boston, Milwaukee, Kansas City, Dayton, Ohio, and its native Pittsburgh, will be shown "Monday through Friday between 9 a.m. and 1 p.m.," according to **Patty Cappelli**, Frank's wife and manager. "Nickelodeon is purchasing rights to all 65 half-hour episodes." Shows feature music videos based around original songs on Cappelli's five A&M albums, the most recent of which is "Pass The Coconut." Cappelli is at work on album No. 6, which should be released next spring.

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Rincon To Distribute Rabbit Ears Audio

Deal Includes Holiday, 'Greatest Stories' Product

NEW YORK—Children's label Rabbit Ears—whose audio product was previously distributed by various companies—has just signed a distribution agreement for all of its music titles with Rincon Children's Entertainment, according to a statement from Rincon.

The deal comprises 18 titles from Rabbit Ears' "Storybook Classics" series, originally distributed by Windham Hill; 13 "We All Have Tales" titles, which were distributed by Kid Rhino, and 13 "We All Have Tales II" titles, which are currently in production; and 13 "American Heroes And Legends" titles, due for release this fall, also from Kid Rhino.

Rincon—which early this year signed a distribution agreement with BMG's children's division—also has acquired rights to distribute audio versions of four Rabbit Ears Christmas titles.

Furthermore, the deal includes Rabbit Ears' latest series, the 13-part "The Greatest Stories Ever Told," of which four installments are currently available. Rincon retains worldwide rights to the series, exclusive of the Far East.

In the statement, Rabbit Ears founder and CEO Mark Sottnick says, "It became increasingly clear that we had to bring the entire catalog together under one roof in order to effectively market and distribute the titles. Rincon and BMG have the means to strengthen our visibility in the growing children's music market, increase sales, [and] expand and develop our audio line."

Rincon president Ralph King adds, "There are currently over 35 Rabbit Ears audio titles which have never reached their potential. This is due in part to the fact that there has never been, nor could have been, a focused effort to promote catalog to the retail community in its entirety."

Rincon says it will distribute existing inventory for the remainder of the calendar year. Thereafter, Rincon will create new, consistent packaging for all Rabbit Ears audio titles.

PAUL VERNA

CONVENTION CAPSULES

(Continued from page 63)

sales representatives of the year for those three categories, respectively, were **Mel Patton** of **PolyGram Group Distribution**; **Rule Brand** of **Little, Brown & Co.**; and **Judge Henshaw** of **TDK**.

WHEN WE WERE FAB: The convention kicked off with a videotaped spoof on "Entertainment Tonight," dubbed "We're Entertainment Tonight." In it, Western Merchandisers and Hastings management found fun ways to provide information about the company. For instance, during that tape, we found out that the two operations combined have sold 11% of all **Garth Brooks'** albums. Then the "Fabulous Marmadukes," also known as "The Fabs," comprised entirely of senior management, did a stupendous version of the **Romantics'** "What I Like About You," led by **Scotti Bros.** recording artist **"Weird Al" Yankovic**.

WHITHER STEVE: Even though **Steve Marmaduke**, formerly head of purchasing, left the company about a year ago, his name kept popping up during the convention. On the last night, he addressed the meeting on behalf of the **Madge Marmaduke Memorial Scholarship Fund.** Afterward, he told Billboard the rumors about him now doing nothing but playing golf are absolutely true.

STARS SHINE: Performances and appearances by recording artists at the convention were plentiful. **Jimmy Buffett** and **Tanya Tucker** were the biggest music stars that performed at the meet, but the biggest celebrity of all to make an appearance was author **Robert Ludlum**. Ludlum showed that recording artists do not have a lock on working a chain convention. He began his talk by telling Hastings and Western staffers, "You are tremendous. I would not be where I am if not for you." After speaking for about 20 minutes, he fielded questions from the audience, one member of which asked him what he thought about books on cassette. "Books on cassette are wonderful," he said. "At first I was not too happy with them but as my wife pointed out, there are people who just don't have the time to read."

SPEAKING ABOUT audio books, earlier in the convention during a Q&A session with vendors, **John Marmaduke**, president and CEO of Hastings, gave his opinion of the format. "It is a good business, not great," he said. "The problem with books on cassette is it sells better anywhere in the store than in with books."

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NEW AGE ALBUMS™				
			★★ NO. 1 ★★	
1	1	51	**SHEPHERD MOONS** ▲ REPRISE 26775*/WARNER BROS. (31 weeks at No. 1)	ENYA
2	2	33	**SOLO PARA TI** EPIC 47848*	OTTMAR LIEBERT + LUNA NEGRA
3	4	25	**THE VISIT** WARNER BROS. 26880*	LOREENA MCKENNITT
4	3	17	**DREAM** GEFFEN 24477*	KITARO
5	6	7	**TUBULAR BELLS II** REPRISE 245041*/WARNER BROS.	MIKE OLDFIELD
6	8	182	**WATERMARK** ▲ REPRISE 26774*/WARNER BROS.	ENYA
7	5	23	**YONNONDIO** NARADA 62013*	PETER BUFFETT
8	15	3	**MY FOOLISH HEART** WINDHAM HILL 11115*	LIZ STORY
9	9	15	**LOVE THEMES** GOLDEN GATE 71802*	GARY LAMB
10	13	35	**DARE TO DREAM** ● PRIVATE MUSIC 82096*	YANNI
11	11	135	**NOUVEAU FLAMENCO** ● HIGHER OCTAVE 7026*	OTTMAR LIEBERT
12	14	5	**CUSCO 2000** HIGHER OCTAVE 7046*	CUSCO
13	7	31	**ROCKOON** MIRAMAR 2802*	TANGERINE DREAM
14	12	57	**SUMMER** ● WINDHAM HILL 11107	GEORGE WINSTON
15	10	15	**THE GAMES** GTS 4567*	JOHN TESH
16	16	9	**FLAMENCO MYSTICO** WORLD CLASS 11300*/HEARTS OF SPACE	GINO D'AURI
17	18	54	**ENYA** ● ATLANTIC 81842/AG	ENYA
18	17	19	**HEART ZONES** PLANETARY PRODUCTIONS 3170/LAURIE	DOC LEW CHILDRE
19	20	144	**DEEP BREAKFAST** ● WINDHAM HILL 11118*	RAY LYNCH
20	RE-ENTRY		**DECEMBER** ▲ WINDHAM HILL 1025*	GEORGE WINSTON
21	NEW ▶		**THE IMPRESSIONISTS: A WINDHAM HILL SAMPLER** WINDHAM HILL 11116*	VARIOUS ARTISTS
22	21	7	**BEHIND THE LIGHT** HIGHER OCTAVE 7045*	OSAMU KITAJIMA
23	23	97	**ND BLUE THING** WINDHAM HILL 11119*	RAY LYNCH
24	24	44	**AUTUMN** ▲ WINDHAM HILL 1012*	GEORGE WINSTON
25	NEW ▶		**PIANO SOLOS** NARADA 61031*	VARIOUS ARTISTS
WORLD MUSIC ALBUMS™				
			★★ NO. 1 ★★	
1	3	5	**SONGS OF FREEDOM** TUFF GONG/ISLAND 512280/PLG (1 week at No. 1)	BOB MARLEY
2	1	13	**KIRYA** SHANACHIE 64043*	OFRA HAZA
3	2	23	**EYES OPEN** 40 ACRES & A MULE 48714*/COLUMBIA	YOUSSOU N'DOUR
4	7	7	**RAPA ITI** TRILOKA 71922*	THE TAHITIAN CHOIR
5	5	35	**LOGOZO** MANGO 539918*	ANGELIQUE KIDJO
6	6	7	**LIVE** ELEKTRA MUSICIAN 613902*/ELEKTRA	GIPSY KINGS
7	4	23	**BRASILEIRO** ELEKTRA 61315*	SERGIO MENDES
8	8	27	**A WORLD OUT OF TIME** SHANACHIE 64041*	HENRY KAISER & DAVID LINDLEY
9	9	25	**AMERICAS** MESA 79041*	STRUNZ & FARAH
10	14	3	**MONKEY** TRILOKA 7194*	JAI UTTAL
11	11	13	**DUKE REID'S TREASURE CHEST** HEARTBEAT 95/96*/ROUNDER	VARIOUS ARTISTS
12	15	3	**THE PAHINUI BROS.** PRIVATE MUSIC 82098*	THE PAHINUI BROS.
13	12	5	**KHALED** COHIBA 221101*	KHALED
14	NEW ▶		**ZAKIR HUSSAIN AND THE RHYTHM EXPERIENCE** MOMENT 1007*	ZAKIR HUSSAIN
15	10	29	**APOCALYPSE ACROSS THE SKY** AXIOM 510857*/ISLAND	MASTER MUSICIANS OF JAJOUKA

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. © 1992, Billboard/BPI Communications.

SST-Cruz-New Alliance Open Shop, Literally, In Los Angeles

PROJECT MERSH: The hottest innovation in mall shopping is the studio store—a wall-to-wall collection of movie product and related merchandise that draws in browsers in droves. You may have visited a **Disney**, **Warner Bros.**, or even a **Hanna-Barbera** outlet recently.

At least one independent label is thinking along the same lines. Strolling in West Hollywood, Calif., the other night, DI stumbled upon a new storefront at the corner of Sunset and Larrabee. A sign in the window of the still-vacant shop read "COMING SOON: THE SST-CRUZ-NEW ALLIANCE STORE."

A call to SST mouthpiece **Ron Coleman** was in order.

"Most stores turn into labels, but we're a label that turned into a store," says Coleman, who adds that the 500-square-foot shop is set to open in early December, selling the voluminous catalog and merchandise of the three Southern California indies.

"We're hustling now, getting fixtures in, and interviewing people," Coleman says.



by Chris Morris

Noting the close proximity of **Tower Records'** landmark Sunset Strip location and the mammoth new **Virgin** megastore, Coleman says, with more than a taste of irony, that the minuscule indie outlet has been dubbed "the SST Superstore."

The SST shop will be open until midnight, and stands to benefit from heavy foot traffic from evening shows at the nearby Roxy and Whisky A Go Go. If you're in L.A., you can stop by for all your **Black Flag** needs.

GOOD 'CAUSE': **Rock For Choice**, the pro-abortion-rights organization co-founded by the distaff rock group **L7**, has just issued a star-studded benefit album, "Cause," on the L.A.- and San Francisco-based indie **Piece Of Mind**. Proceeds go to Rock For Choice and the **Feminist Majority**, an L.A.-based group devoted to the protection of women's reproductive rights.

Most of the album was recorded at a February show at Onyx Sequel in L.A. It was co-produced by **Debbie Patino** (a former member of the **Ringling Sisters** and vocalist of local band **Holy Water**), and **Dave Travis** and **Jon Vogel** of **Counterproductions**.

Among those contributing words and music are Patino, **Exene Cervenka**, **Gretchen Seager** and **Julie Ritter** of **Mary's Danish**, **Rosie Flores**, **Ann Magnuson**, **Suzi Gardner** of **L7**, **Kira** of **Dos**, and L.A. Weekly music editor **Sue Cummings** (who helped found Rock For Choice). It's a thought-provoking and entertaining album, and it supports a worthy (lower case) cause.

SMOKIN' OLDIES: On a less serious note, our new President-elect and other noninhalers might want to cock an ear to a munchie-inducing new indie compilation, "Marijuana's Greatest Hits Revisited."

This wacky new CD, on the aptly named Nashville label **Re-Hash Records**, features covers of such happenin' hemp hits as **Black Sabbath's** "Sweet Leaf," **Country Joe & the Fish's** "Bass Strings," **Johnny Paycheck's** "Billy Bardo," **John Prine's** "Illegal Smile," and **Cab Calloway's** "Reefer Man," performed by such pot-puffin' pickers as **Scott McCaughey** of the **Young Fresh Fellows**, the **Blue Chieftains**, **Southern Culture On The Skids**, **Murphy's Law**, and (inevitably, one supposes) **Mojo Nixon & the Toadliquors**. The CD cover will probably suck in nostalgic hippies: It's a portrait of **Gilbert Shelton's Fabulous Furry Freak Brothers** toking on a bong.

Don't bogart this album.

FLAG WAVING: Assume the "Powerstance"—the gods of Super Rock, the **Fleshtones**, have returned.

The hard-rocking, good-humored New York band, which began its recording career in 1978, hasn't issued an American studio album since 1987. But the band makes a glorious reappearance on the new **Naked Language Records** release "Powerstance!"

"It has a really loud and live and crisp sound," says drummer **Bill Milhizer**. "It's sounding like we play today."

The Fleshtones has always played the same way—raw'n'raucous. Since its advent in the late '70s with the classic single "American Beat," the group has advanced a mixture of Brit-beat, garage rock, and funky soul; that sound, heard to killer advantage on a succession of '80s albums for **I.R.S.**, was dubbed "Super Rock" by its practitioners.

The essential 'Tones noise is forwarded on such new "Powerstance!" numbers as "Armed And Dangerous," "Living Legends," and "House Of Rock."

While supporting players have come and gone and the bass chair has fluctuated in recent years, the Fleshtones has been a remarkably stable unit: The current lineup features founding members Milhizer, vocalist/keyboardist **Peter Zaremba**, and guitarist **Keith Streng**. On "Powerstance!" the band is augmented by **Wild Kingdom** and **Dictators** vet **Andy Shernoff** on bass. **Ken Fox**, formerly with **Jason & the Scorchers**, currently fills the bass slot.

While the group has toured tirelessly throughout its career, Milhizer says, "There's no six-month extravaganza planned, but we know we're going to be everywhere."

The band plans to record an album in January with **Peter Buck** of **R.E.M.** producing. And an additional treat may lie in store for Fleshtones maniacs: The band is putting together a video compilation that will include everything from the group's clips to Zaremba's high-jinks as host of the witty **MTV** modern rock show "The Cutting Edge."

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Update

Survey: Music Majors' Global Revs Rose 10.6%

■ BY DON JEFFREY

NEW YORK—A recent survey of the music business shows the major record companies' combined worldwide revenues last year rose 10.6% from the previous year—significantly higher than the 3.9% increase in spending by U.S. consumers on music, as reported by the Recording Industry Assn. of America.

Veronis, Suhler & Associates, a New York investment banking firm specializing in the communications industry, says worldwide gross revenues for the major publicly held record companies totaled $14 billion last year, compared with $12.6 billion the year before. The companies include all of the Big Six except MCA Inc., whose corporate parent Matsushita Electric Industrial Co. does not break out results for its operating units.

According to the study, PolyGram led all record companies in revenues in 1991, at $3.7 billion, 19% higher than the year before. But that figure includes roughly $500,000 in filmed-entertainment revenues, which if subtracted from the total would put PolyGram in second place, behind Sony Corp., which is No. 2, according to Veronis, Suhler.

Sony Corp. had $3.3 billion in revenues, a decrease of 1.8% because results from its record-club unit Columbia House (now half-owned by Time Warner) were not included.

No. 3 was Time Warner's music unit, at $2.96 billion in revenues, a 1% rise. The No. 4 company, Bertelsmann Music Group, had $2.22 billion, up 23%; and Thorn-EMI, at No. 5, had $1.81 billion in revenues, a 25.2% gain.

Acquisitions and the expanding market for records overseas were the major reasons for the 10.6% increase in revenue growth from 1990 to 1991, according to Veronis, Suhler. Over five years, those two factors are even more significant: Compound annual growth worldwide was 22% from 1986 through 1991, far higher than the RIAA's 8.9% compound annual growth figure for spending on music by consumers in the U.S. over the same period.

Veronis, Suhler reports the average operating margin for a publicly owned record company rose to 10.3% last year from 10.1% the year before. (Operating margin equals profit before interest payments, taxes, and special items divided by sales.)

The increase in the average margin was due to the performance of one company, PolyGram N.V., says Veronis, Suhler. That is because the Netherlands-based firm benefited from the rapid expansion of the German music market after reunification. PolyGram has a higher market share in Europe than do the other major record companies.

PolyGram's average operating margin rose to 11.6% last year from 11.2% the year before; Thorn-EMI's slid to 11% from 11.2%; Time Warner's fell to 8.6% from 8.9%. BMG, Sony and MCA did not disclose data for this calculation.

LIFELINES

BIRTHS

Girl, Alana Grace, to **Michael** and **Lori Piteo**, Nov. 8 in New York. She is product manager for BMG International.

MARRIAGES

Jeff Birnbaum to **Sue Yein Lee**, Oct. 11 in North Brookfield, Mass. He is president of Relentless Management, an artist management company in New York, and was formerly director of business affairs at Arista Records. She is an account executive with WCBS-AM New York.

Jim C. Stockdale to **Judy Keren Peck**, Oct. 25 in Big Sandy, Tenn. He is program director and morning-drive personality at WFWL Camden, Tenn.



Memorable Month. BMG Classics president Guenter Hensler presents a plaque to the U.S. sales and marketing team in recognition of October 1992—the most successful single month in the company's history, with gross sales of more than $6 million. The top sellers that month included three classical releases on RCA Victor Red Seal and three crossover recordings on RCA Victor. Shown, from left, are Hensler; Steve Vining, senior director of sales and marketing, RCA Victor; and Andre Becker, director of marketing, RCA Victor Red Seal, U.S.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

NOVEMBER

Nov. 19-22, **Young Black Programmers Coalition National Convention**, Hyatt Regency Hotel, Houston. Irene Ware, 205-432-8661.

Nov. 19-22, **Fifth Annual National Conference of College Broadcasters**, sponsored by the National Assn. of College Broadcasters, Omni Biltmore Hotel, Providence, R.I. 401-863-2225.

Nov. 22, **Fall Music Conference**, presented by Mentor Music Group, M-80 Club, Boston. Joe Viglione, 617-932-6520.

Nov. 23, **"Everything You Need To Know About Record Deals,"** seminar presented by Women In Music, Lone Star Roadhouse, New York. 212-459-4580.

Nov. 24, **ITA Annual Update Seminar: "Current Status and Future Trends in Magnetic and Optical Manufacturing,"** Plaza Hotel, New York. Charles Van Horn, 212-643-0620.

Nov. 24, **Souled Out For Hunger**, concert to benefit World Hunger Year, presented by WRKS New York and Jive Records, Beacon Theatre, New York. 212-620-8736.

Nov. 27-29, **Thanksgiving Weekend of Praise Conference**, presented by Estarion Records, Park Inn, Minneapolis. 312-436-8699.

Nov. 29, **Top 10 Showcase Series**, presented by Genesis Music Group, Hyatt Regency Hotel, Chicago. 312-645-0300.

DECEMBER

Dec. 3, **Seventh Annual Salute to the American Songwriter**, presented by the National Academy of Songwriters, Wilshire Ebell Theater, Los Angeles. Steve Schalchlin, 213-463-7178.

Dec. 3, **Eighth Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Lone Star Roadhouse, New York. Bob Leone, 212-319-1444.

Dec. 7-11, **Image World Atlanta, Featuring Video Expo and the Cammp Show**, presented by Knowledge Industry Publications, Inforum, Atlanta. 914-328-9157.

Dec. 9, **Third Annual Billboard Music Awards**, Universal Amphitheater, Universal City, Calif. 212-536-5018.

Dec. 12, **"Everything You Wanted To Know About Music Production And Marketing,"** seminar presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504.

Dec. 18, **Sampling Forum**, presented by Music Career Services, 71 West Studios, New York. Antonio Martinez, 212-860-2082.

JANUARY

Jan 7-10, **1993 International Winter Consumer Electronics Show**, Las Vegas Convention Center, Las Vegas. 202-457-8700.

Jan. 15-18, **National Assn. of Music Merchants Convention**, Anaheim Convention Center, Anaheim, Calif. 619-438-8001.

Jan. 24-28, **MIDEM Convention**, including the **International Visual Music Awards**, Cannes. 212-689-4220.

Jan. 25, **20th Annual American Music Awards**, Shrine Auditorium, Los Angeles. 213-655-5960.

Scott Stem to **Dene Chandler**, Oct. 31 in Nashville. He is a publicist with Doyle/Lewis Management.

DEATHS

Ron Bernieri, 58, after a short illness, Nov. 5 in Netcong, N.J. Bernieri was a New York sales rep for WEA Corp., a 21-year WEA veteran who joined WEA's sales force the year the firm was founded. He is survived by his wife, Joanne, and daughter, Kim.

Sean Rowley, 23, of cardiac arrest induced by an asthma attack, Nov. 12 in Minneapolis. Rowley was keyboardist and vocalist for Zoo/SRC recording group Cause & Effect. He suffered an asthma attack during the band's sound check prior to its scheduled appearance at Glam Slam in Minneapolis. Cause & Effect was on tour with Information Society, promoting its current album, "Another Minute." The group has canceled the remainder of the tour. Rowley is survived by his parents, Hugh and Verna, and his brother, Kevin.

Carlos Juan Casado, 42, of lung cancer, Nov. 13 in Madrid. Casado was director general of Virgin Records in Spain. (See story, page 41.)

John Cascella, 45, of a heart attack, Nov. 14 in Indianapolis. Cascella was the keyboardist in John Mellencamp's band for eight years. Considered the group's "utility player," he also played accordion, pennywhistle, saxophone, and melodica. He is survived by his wife, Kathy, and three children. (See story, page 12.)

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

GOOD WORKS

NEW FUNDING, NEW PROJECTS: **The Rhythm & Blues Foundation** has received a series of pledges that will put its annual fund-raising over the $750,000 mark. This will give the 4-year-old group opportunities to expand its projects, including a Rhythm & Blues Register. The pledges, totalling $765,000, came from **Sony Music Entertainment, PolyGram Label Group, Rhino Records, Def/Jam Recordings, BMI,** and **ASCAP**. Also, the **National Endowment for the Arts** has granted $8,800 to the foundation's archive project to conduct oral histories. The foundation has also chosen Los Angeles to be the site of its fourth annual **Pioneer Awards** dinner in February '93.

CELEBRATING SAMMY: After a **Friar's Foundation** salute to **Sammy Cahn** in New York Nov. 9, the lyricist is up for another tribute April 29 in New York by the entertainment and music sectors of **UJA-Federation**. In celebrating his 80th birthday, the event will also benefit "Operation Exodus," the current UJA-Federation campaign on behalf of Russian-Jewish emigres. For more info, call **Anne Rose** at 212-836-1110.

HOMELESS DAY: **The National Coalition for the Homeless** and the **Harburg Foundation** say the first national fund-raising day effort for homeless people, named after the Depression-era standard, "Brother Can You Spare A Dime," took place Nov. 18. The day was coordinated by **Mort Wax**, who is also producing a CD featuring old and new recordings of the song. One of the new recordings is by **Tom Waits**. The CD will be ready for the fall '93 campaign.

RENT PARTY: **The Warner Bros.** and **Reprise** labels, in conjunction with Los Angeles radio station **KKBT**, hosts a "Rent Party" Sunday (22) at the Palace in Los Angeles to aid financially burdened individuals and families by awarding five contest winners $1,000 each toward paying their rent. Also, $1,000 will be given to **His Sheltering Arms**, a shelter for homeless women with children.

DINNER CHAIRMAN: **Morton Gould**, the composer and president of ASCAP, has been named dinner chairman for the '92 "USO Christmas Celebration in Washington" Dec. 3 at the Omni Shoreham Hotel. Performing at the event are **Randy Travis**, USO Gala Honoree, and **Ricky Skaggs**. Supported by individual and corporate donations, the **United Way** and **Combined Federal Campaigns**, USO provides services for more than 2 million servicemen and servicewomen and their families in 170 locations worldwide. For more info, call **Sheri Singer** at 202-783-8121.

A BENEFIT concert for drummer **Dave Elliott**, who recently underwent hip replacement surgery, will be held Dec. 2 at Tornado Alley in Wheaton, Md., as hosted by **Bill Kirchen** and **Too Much Fun**. Performers will include **Danny Gatton, Billy Hancock, Big Joe Maher,** and **Tom Principato**. For more info, call 301-460-4328.

WAITING TO HELP: A "Celebrity Waiters' Luncheon" Dec. 3 at Terrace on the Park in New York's Flushing Meadow Park to benefit the **American Lung Assn.** will include a "Karaoke Contest" MC'd by **DJ Dan Daniel, WNYC**. Special guests will include **Candice Agree, WNCN, Chris "Mad Dog" Russo, WFAN,** and **Bill Beutel, WABC-TV** news anchor. For more info, call 718-263-5656.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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PICTURE THIS



By Seth Goldstein

OUT AND ONWARD: **VidAmerica** is dead; long live **Sterling Entertainment. Al Markim,** a home video stalwart who struck one of the very first movie licensing deals, with United Artists in the late '70s, has sold his VidAmerica library of some 150 titles to Sterling Entertainment, a 6-month-old newcomer. "We stopped distributing Oct. 31," he says.

Markim, who had open heart surgery a year ago, will take it easy for a few months before trying some "pet projects" next year. "I've no desire at this time to start another company." As for VidAmerica, it "was too small. Mass is needed." Mass he didn't have; despite the early start, VidAmerica was never more than a fringe player.

Sterling executive VP **Gary Needle,** once Markim's second-in-command, knows the in's and out's. He shared Manhattan office space with Markim until recently, when Sterling moved back to VidAmerica's old location in the **Teletronics** building, also in midtown.

Needle works with budget supplier **United American Video,** which has provided credit, duplication, and fulfillment—and now is pumping in titles. In a few months, Sterling begins delivering **MTM Entertainment** cassettes to video stores. The tapes will be what Needle calls "full-story" versions of separate but thematically connected episodes of "Hill Street Blues" and other series UAV sold on an exclusive basis to **Wal-Mart** earlier this year.

Sterling is pricing the releases for rental, although Needle won't reveal the suggested list. Sell-through repromotion will follow, probably at the $19.98 standard play and $9.98 EP quotes for Sterling's first package of six movies.

The MTM line will be extended by one to two releases every other month. TV shows, generally non-starters in home video, can work, Needle maintains, "if you can find the right kind of classic stuff." He hopes MTM is it.

SIMMONIZED: **GoodTimes Home Video** has wooed and won exercise guru **Richard Simmons** back to retail after years spent solely in direct-response. Money

(Continued on page 72)

Special-Interest Meet Is Upbeat

Studio Contingent Signals Support

■ BY SETH GOLDSTEIN

GREENWICH, Conn.—The lights went out for a few hours on the Special Interest Video Assn. meeting here Friday the 13th in the aftermath of a severe windstorm the night before.

But the light that mattered stayed lit—the one at the end of the tunnel. The third annual three-day SIVA showcase for about 250 program producers, duplicators, distributors, and consultants was enlivened by a marketplace optimism missing at 1991's event.

Back then, SIVA management complained bitterly about the lack of respect accorded nontheatrical programs by specialty retailers and by VSDA, considered beholden to Hollywood. Now, VSDA will be working with SIVA to organize a special-interest section at the 12th VSDA Convention in Las Vegas next July.

The studios themselves seem to be paying more attention to SI. Columbia TriStar Home Video sent senior VP Rand Bleimeister, who took over responsibility for SI projects earlier this year, and nonfeature-film marketing director Loris Kramer; MCA/Universal Home Video sent SI veteran Suzie Peterson, product development VP, and original programming marketing director Doranne Jung. Direct marketing and new business affairs VP Ellen Stolzman represented HBO Video, which can be expected to share her impressions with distributor Warner Home Video.

SIVA will be a lot easier for Hollywood to track in 1993 when it moves the show to Los Angeles in November, a month after ITA's annual special-interest seminar in Santa Monica. The likeliest venue: one of the two hotels on the Universal Studios lot.

As a sign of interest, SIVA managed to snare a key retailer, Gary Ross, president of Musicland's Suncoast Motion Picture chain, as the banquet speaker and had scheduled a Blockbuster franchisee, New York & New England Videos, as a panelist until Blockbuster management in Fort Lauderdale, Fla., vetoed the appearance at the 11th hour.

SIVA speakers who did make it to the microphone focused, predictably, on success stories. Big unit sales and big bucks were foreign to the vast majority of attendees who are lucky to move 3,000 cassettes, if they're able to get their product to market. But successes are becoming more frequent, cranking up hopes that high-profile releases like "Buns Of Steel" and "Trials Of Life" will excite demand to elevate releases positioned several rungs below.

In a sector thus far dominated by direct response, where Time Life Video has spent $15 million to generate 1 million customers for the multicassette "Trials" series, retail is grabbing hold, a sign of consumer acceptance. Jonathan Palgon said he and partner Joseph Meyersdorf are seeking franchisees for their year-old How-To Video source in New York. Their startup price: $100,000-$150,000 per location, $75,000 for the license and $50,000-$75,000 for inventory. Another ambitious SI specialist, Vide-O-Go/Tape Learning Centers of America, Princeton, N.J., is asking $35,000-$75,000.

(Continued on page 71)



The third annual SIVA convantion drew a crowd to its closing banquet, indicative of the belief that nontheatrical programs have arrivad. The faatured speaker was ratailar Gary Ross, president of Musicland's Suncoast Motion Pictura chain, pictured below in betwaen Ellen Stoizman of HBO Video and Steve Ades of Fast Forward Distributing.



B'buster Selling Closed-Caption Decoders In U.K.

■ BY PETER DEAN

LONDON—Closed-captioning on videocassette was launched in the U.K. this week with the announcement that Blockbuster Video's 800 stores are to sell the decoders, along with hardware hire chain Radio Rentals.

The launch of 30 cassette titles that enable the hard of hearing to read subtitles on major movies brings to a head two years of research and development, which started with the 20/20 Vision release of "See No Evil, Hear No Evil" in both regular and subtitled versions.

Since then, the National Captioning Institute estimates it has spent some $500,000 readying for the U.K. launch. Now 10-15 titles will be captioned a month with a target of 200 titles captioned by the end of next year.

(Continued on page 71)

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Buying Groups Regaining Believability With New VAG

STORE MONITOR

by Earl Paige

BUYING GROUPS ADD: Home video retail buying groups are back in the news with the promised resurgence of **Video Alliance Group**, headquartered in suburban Phoenix.

Although some of these groups emphasize the buying service, that's going to change, says **Michael Weiss**, who returns as executive VP/COO after stints with **Independent Video Retailers Assn.** in Palm Desert, Calif., and the **American Video Assn.** (Billboard, Nov. 21).

Weiss and others believe buying groups will gain more credibility as they come to be known as marketing organizations. "It's never been done right," says Weiss. He admits he was unable to reach the goals he set when he helped found VAG in 1990.

It's his fourth time around. Weiss first attempted to fashion a viable dealer co-op for AVA, which was founded in 1980 by **John Power** and then sold to its members in 1988.

To say AVA didn't work out is to put it mildly.

"I thought we really had something," recalls Weiss. "Everyone there was so enthused. A lot of us came in and worked on Saturday and Sunday, and not because I said to do it. We were just that turned on." Nonetheless, Weiss' efforts ultimately led to his dismissal by AVA's directors.

Now Weiss has a new plan: "What we hope to do at VAG is to establish for independent video stores a concept like **True Value Hardware** and **Ace Hardware**, where you have high profile spokespeople like **Pat Summerall** and **John Madden**." This hope is echoed by **Frank Moore**, VAG chairman/CEO, who believes NBA star **Jeff Hornacek** can serve in the celebrity spokesperson role.

The home video community had a chance to see Hornacek in action off the court at the 1992 **Video Software Dealers Assn.** convention in Las Vegas. VAG's booth was teeming much of the time with a queue of autograph seekers, and there was a press conference as well.

Things soured soon afterward, however. **Ron Friedman**, who had succeeded Weiss as VAG's director, resigned. Moore describes the period as "our little fiasco," and promises new investment backing and vigorous leadership to support Weiss.

Moore, who came out of retirement to run VAG, was an early believer in video-store cooperatives, but "I never took an active part until this past February." He had spent 23 years in Europe in mergers and acquisitions.

Just as enthusiastic is **Lorenzo Sullivan**, head of **Pentad Securities** in Sun City, Ariz., the brokerage house organizing a private placement on behalf of VAG.

WHOLESALE EXPANSION: That buying groups are doing more than merely buying is apparent when one calls **Flagship** in Taunton, Mass. The change reflects the expansion into distribution via **Compass Distribution & Entertainment**, which handles children's video products.

Flagship still maintains **Flagship Entertainment Centers**, the retail buying and marketing concern, says **CEO Marty Grossmuller**. But he acknowledges considerable turnover these days.

"A lot of people who originally opened up video stores are burned out, or they're selling out, or just closing. But a lot of new people are coming in and I believe they are better equipped than the original wave of people," Grossmuller notes.

With its marketing strengths, Grossmuller believes Flagship is attractive to suppliers as a distributor of specialized product. The company has had **Lyon's Group** cassettes featuring **Barney** the purple dinosaur, and now boasts representation for "**Thomas The Tank Engine**," a seven-volume line from **Strand Home Video**.

Grossmuller has also had talks with **PolyGram Video**, a spokesperson there confirms, in hopes of adding **Lambchop**, the puppet character.

LASER LONGSHOT: **Laser's Edge**, a 6-year-old specialty store in Indianapolis, found itself in a bit of controversy recently when it launched **Phillips** Compact Disc Interactive rentals.

Word got out that the effort would originate from **Major Video Concepts**, the distributor also based in Indianapolis. "There was confusion," says a source at Major Video Concepts, which has dropped plans to handle the line but still strongly supports the configuration.

While Major has yet to determine how it will add CD-I, Laser's Edge continues with modest success, according to **Rich Churchill**, manager of the rental section. The three players available for rental are out a good bit of the time. "It's going better now that the price has been dropped $200 to $599," says Churchill. The store is benefiting from the advertising blitz Philips has launched.

Laser's Edge, owned by **Anita** and **Wayne Adkins**, rents a player and five discs for $40 for three days. The fee is applicable to the purchase price.

Laserdisc rentals from a library of 1,400 pieces is nothing like the ratios reported at some stores. Churchill says it is only 3%, "but that pays for whole rental operation" and is a great impetus to purchase, he contends. Prices are

(Continued on page 75)

Billboard®

FOR WEEK ENDING NOVEMBER 28, 1992

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ ★ NO. 1 ★ ★ ★				
1	1	1	**BASIC INSTINCT**	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	R
2	2	8	**BATMAN RETURNS**	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13
3	3	8	**BEAUTY AND THE BEAST**	Walt Disney Home Video 1325	Animated	1991	R
4	4	8	**MY COUSIN VINNY**	FoxVideo 1876	Joe Pesci Marisa Tomei	1992	R
5	5	8	**THE CUTTING EDGE**	MGM/UA Home Video M902315	D.B. Sweeney Moira Kelly	1992	PG
6	6	8	**THUNDERHEART**	Columbia TriStar Home Video 70693	Val Kilmer Fred Ward	1992	R
7	7	8	**BEETHOVEN**	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13
8	8	13	**FRIED GREEN TOMATOES**	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13
9	10	13	**FINAL ANALYSIS**	Warner Bros. Inc. Warner Home Video 12243	Richard Gere Kim Basinger	1992	R
10	9	8	**THE BABE**	Universal City Studios MCA/Universal Home Video 81286	John Goodman Kelly McGillis	1991	PG-13
11	13	8	**STEPHEN KING'S SLEEPWALKERS**	Columbia TriStar Home Video 51213	Brian Krause Madchen Amick	1992	R
12	12	13	**WHITE MEN CAN'T JUMP**	FoxVideo 1959	Woody Harrelson Wesley Snipes	1992	R
13	NEW ▶		**DEEP COVER**	New Line Home Video Columbia TriStar Home Video 75593	Larry Fishburne Jeff Goldblum	1992	R
24	13	8	**STRAIGHT TALK**	Hollywood Pictures Hollywood Home Video 1449	Dolly Parton James Woods	1992	PG
15	24	13	**MEDICINE MAN**	Hollywood Pictures Hollywood Home Video 1358	Sean Connery Lorraine Bracco	1992	PG-13
16	15	13	**THE LAWNMOWER MAN**	New Line Home Video Columbia TriStar Home Video 12773	Pierce Brosnan Jeff Fahey	1992	NR
11	16	8	**WHITE SANDS**	Morgan Creek Productions Inc. Warner Home Video 12532	Willem DaFoe Mickey Rourke	1992	R
18	NEW ▶		**K2**	Paramount Pictures Paramount Home Video 32828	Michael Biehn Matt Craven	1992	R
19	20	8	**FOLKS!**	FoxVideo 5741	Tom Selleck Don Ameche	1992	PG-13
20	13	4	**GLADIATOR**	Columbia TriStar Home Video 90803	James Marshall Cuba Gooding, Jr.	1992	R
21	17	24	**THE PRINCE OF TIDES**	Columbia TriStar Home Video 50943-5	Barbra Streisand Nick Nolte	1991	R
22	12	10	**THE MAMBO KINGS**	Warner Bros. Inc. Warner Home Video 12308	Armand Assante Antonio Banderas	1992	R
23	13	8	**SHADOWS AND FOG**	Orion Pictures Orion Home Video	Woody Allen Mia Farrow	1992	PG-13
24	13	15	**AMERICAN ME**	Universal City Studios MCA/Universal Home Video 81265	Edward James Olmos	1992	R
15	26	8	**INSIDE OUT 3**	Playboy Home Video Uni Dist. Corp. PBV0716	Various Artists	1992	NR
26	25	10	**THE HAND THAT ROCKS THE CRADLE**	Hollywood Pictures Hollywood Home Video 1334	Annabella Sciorra Rebecca DeMornay	1992	R
27	24	13	**WAYNE'S WORLD**	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13
28	13	8	**CRISSCROSS**	MGM/UA Home Video 90246	Goldie Hawn Keith Carradine	1991	R
28	24	8	**ONE FALSE MOVE**	Columbia TriStar Home Video 91173	Bill Paxton Cynda Williams	1992	R
30	31	4	**COLD HEAVEN**	Hemdale Home Video 7020	Theresa Russell James Russo	1992	R
11	13	13	**MEMOIRS OF AN INVISIBLE MAN**	Warner Bros. Inc. Warner Home Video 12310	Chevy Chase Daryl Hannah	1992	PG-13
12	NEW ▶		**SISTER ACT**	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG
33	25	13	**LADYBUGS**	Paramount Pictures Paramount Home Video 32736	Rodney Dangerfield Jackie	1992	PG-13
34	35	2	**TO PROTECT AND SERVE**	Live Home Video 9986	C. Thomas Howell Lezlie Deane	1992	R
35	34	2	**PROSPERO'S BOOKS**	Miramax Films FoxVideo M012883	Sir John Gielgud	1992	R
36	33	8	**THE RESCUERS**	Walt Disney Home Video 1399	Animated	1977	G
37	38	4	**NEWSIES**	Walt Disney Home Video 1397	Ann-Margret Robert Duvall	1992	PG
38	29	10	**SPLIT SECOND**	HBO Video 90804	Rutger Hauer Kim Cattrall	1992	R
39	37	17	**HOOK**	Amblin Entertainment Columbia TriStar Home Video 70603-5	Dustin Hoffman Robin Williams	1991	PG
40	36	4	**HIGH HEELS**	Miramax Home Video Paramount Home Video 15121	Victoria Abril Marisa Paredes	1992	R

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ITA platinum certication for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

SPECIAL-INTEREST

(Continued from page 69)

SI, according to Ross, "is very much a growing category and will be for the next several years." He thinks it can grow without taking away from budget movies. "At some point it will become necessary to be more selective," Ross adds, "but we haven't reached that point yet. There's room to expand in our stores." In his SIVA presentation, Ross said his SI growth was more than twice the industry average for sell-through. Unit volume of Suncoast's top 10 nontheatrical titles jumped 32.2% in 1991, atop a 16.3% gain in 1990; all other SI releases rose 35.1% and 61.1%, respectively. SI overall is 15% of chain volume.

Unlike repriced movies, however, SI cassettes are increasing in list price, adding to their margins and attractiveness—so long as they don't scare off prospective customers. Ross noted the number of over-$10 tapes has risen from 34.2% of the sales mix in 1989 to 51.9% last year and should hit 54.5% this year. The one major category that has shown a decline is the highly competitive health/fitness, down to 54.2% in 1992 from 62.2% in 1991; exercise tapes are vital to a healthy SI segment at Suncoast, accounting for one-third of unit sales.

The price drops and the introduction of new exercise talent, still seeking a wide audience, has placed a ceiling on industry revenues of about $160 million a year, says consultant Dick Kelly of Cambridge Associates in Stamford, Conn., even as unit sales have risen. However, SIVA panelists Steve Aden of distributor Fast Forward and Handleman video buyer David Stevens disputed signs of an exercise slowdown.

"If anything, we see increases," Stevens claimed. "It's definitely growing," largely because of product down-priced to $14.98 and $9.98. Aden agreed, pointing to the flood of product seeking to enter the market. He listed more than a half-dozen titles, including sequels, that Fast Forward has been asked to review in recent weeks.

BLOCKBUSTER

(Continued from page 69)

John Ball, NCI president, gives special thanks to Blockbuster for its support. "We don't have that level of support in the States. If someone wants a decoder, they have to go to an electrical store. Here hardware and software can be bought in the same place."

Gerry Geddis, Blockbuster's VP of international, says his chain in the U.K. is ideally suited to supporting the initiative by selling decoders as opposed to the operation in the U.S., where only the software is sold. Small mom-and-pop stores in the U.K. may feel wary about stocking something they know little about.

"We noticed in the States that people got to know about it first from an educational point of view—that it could help children learn how to read and write. But we think it's important offering video for all customers to enjoy."

Geddis says closed-captioning is something most people can relate to and doesn't require two versions being stocked. He notes the narrative version of "Hear My Song" has not been renting well primarily because the concept of videos for blind people is not understood as easily.

It's Nice To Have A Man Around The House

For mother Claire, beautiful daughter Cassie and grandma Ruth, the placid life of their rambling Nantucket bed & breakfast is suddenly disrupted when a mysterious man washed up on the beach. Calling himself Adam, he proceeds to insinuate himself into each woman's good graces – opening Cassie's eyes to life, offering grandma a new outlook on being an older woman, and giving Claire her first chance at love in years. But when vicious underworld thugs come looking for the new man in their lives, the women realize Adam's very mysterious past may be hiding a very dangerous secret! An all star cast in an altogether beguiling, warmhearted romantic romp!

- Star Power: **ROGER MOORE** (*James Bond* Films), **TALIA SHIRE** (*The Godfather* and Rocky films), **COLLEEN DEWHURST** ("Murphy Brown") **NINA SIEMASZKO** (*Wild Orchid 2*, *Tucker*), and hot new star **JAMIE WALTERS** ("The Heights").
- 1992 Theatrical Release in Major Markets Nationwide.
- Seen in 5,000 Video Stores on **VIDEO PIPELINE**.
- 6 month T.V. Window, including Cable and Pay Per View.
- Supported with screening cassettes, theatrical posters, brochures and ad slicks.

"A Charming Pleasure. Roger Moore's Performance Has A Richness And Sensitivity... A Bright And Smiling Picture." –David Shoken, KNBC-TV

"A Gentle Film of Warmth and Humor." –Kevin Thomas, LA TIMES



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PG 13 PARENTS STRONGLY CAUTIONED

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HEMDALE HOME VIDEO, INC.

Imperial Courts Sell-Thru

10 1st-Quarter Titles Tout Entry

■ BY JIM McCULLAUGH

LOS ANGELES—Imperial Entertainment Corp.—producer of such movies as "Black Eagle," "Lionheart," and "Angel Town"—is moving into the sell-through business for the first time.

Ten titles will be repriced to a suggested list of $19.95 each during the first quarter, according to Sundip R. Shah, executive VP. Selections will be determined after the first of the year.

"It makes sense," says Shah, "since we now have about 80 films in our library. In fact, we have one of the largest action-adventure catalogs of any independent." Imperial has already been successful in sell-through in several foreign territories such as the U.K. and Scandinavia, according to Shah.

A major reason for the sell-through decision, he says, is that a number of stars in early Imperial films have gone on to become superstar box-office attractions.

As examples, Shah cites the films "Black Eagle" and "Lionheart," which star powerhouse Jean-Claude Van Damme. "Some of these stars have become much more prominent," he says, "and should have great sell-through appeal."

Imperial, adds Shah, will support the launch with a substantial trade push and in-store merchandising material. In addition, Imperial will use its signature "metallic" packaging for sell-through product. The titles will get a push from trailers on rental cassettes that promote sell-through.

Shah also hints Imperial may attempt to work out sell-through gift and collector's sets on certain stars like Van Damme with other suppliers in the same fashion as LIVE Home Video and Hemdale did for the "Terminator" collector sets this fall. Hemdale owns the original Arnold Schwarzenegger epic; LIVE has the sequel.

"That set a precedent," says Shah, "and you will see more alliances like that."

The company has been "doing quite well" in rentals, says Shah, "because of the nature of the genre," despite the overall flatness of the U.S. market. It will boost rental releases to two a month, comprised of homegrown product, acquisitions, and titles generated by recently concluded output arrangements, he says. Budgets on Imperial's productions will range from $750,000 for direct-to-video releases to $25 million for features with theatrical potential.

Imperial, which has been in the U.S. home video business since 1987, has a slate of more than 30 movies in various stages of production that are being readied for video distribution in 1992 and 1993, adds Shah.

Among some of Imperial's recent titles are "Night Rhythms," "Lady Dragon," "Mikey," "Beyond Darkness," "The Pamela Principle," "The Avenging," "Ulterior Motives," "Shadow Force," and "Nemesis."

Shah says Imperial is gearing up for the movie release next year of "Double Dragon: The Movie," based on the original Nintendo arcade game of the same name. DIC is also prepping a "Double Dragon" TV show.

Imperial recently became a wholly owned subsidiary of Danish entertainment giant Scanbox Denmark A/S. Shah says the merger will further Imperial production and distribution activities in the U.S.



"Nemesis" is another in a long line of Imperial Entertainment's action/adventure movies that will be exploited in the rental market before being repriced to sell-through.

PICTURE THIS

(Continued from page 69)

helped—GoodTimes modestly describes it as a "multimillion-dollar," 10-year international agreement, "believed to be the largest of its kind."

Simmons is thought to be worth the expense. GoodTimes president **Joe Cayre** expects to ship 3 million-5 million units each of the second and third volumes of Simmons' "Sweatin' To The Oldies" series by mid-1994. Volume No. 2 arrives in stores in January at $19.99 suggested list and No. 3 next September, which translates to $60 million-$100 million wholesale if projections are accurate. Cayre says Simmons was drawn to GoodTimes because of its success with **Cindy Crawford's** tape, now in the millions.

Karl-Lorimar Home Video introduced Simmons to retail. Warner later picked up K-L as part of its Lorimar acquisition and still retains rights to the first "Sweatin' To The Oldies." Two-step distribution has moved 2 million cassettes, according to Cayre, while Simmons' Deal-A-Meal Corp. sold another 3 million via TV. Direct response will continue unabated.

Billboard®

FOR WEEK ENDING NOVEMBER 28, 1992

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ ★ NO. 1 ★ ★ ★					
1	2	3	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
2	1	4	BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13	24.98
3	4	8	THE RESCUERS	Walt Disney Home Video 1399	Animated	1977	G	24.99
4	3	7	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13	24.98
5	6	6	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	Cindy Crawford	1992	NR	19.99
6	17	3	U2: ACHTUNG BABY	PolyGram Video 446085557-3	U2	1992	NR	19.99
6	6	27	FERNGULLY...THE LAST RAINFOREST	FoxVideo 5594	Animated	1992	G	24.98
5	6	27	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	24.98
5	17	38	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
10	17	4	PLAYBOY 1993 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0720	Various Artists	1992	NR	19.95
11	17	2	KING KONG (60TH ANNIV.)	Turner Home Entertainment 6281	Fay Wray Robert Armstrong	1933	NR	19.98
12	6	27	HOOK	Amblin Entertainment Columbia TriStar Home Video 70603	Dustin Hoffman Robin Williams	1991	PG	19.98
13	6	77	CASABLANCA: 50TH ANNIV. ED.	MGM/UA Home Video 302609	Humphrey Bogart Ingrid Bergman	1942	NR	19.98
14	12	6	PLAYBOY: PLAYMATES IN PARADISE	Playboy Home Video Uni Dist. Corp. PBV0717	Various Artists	1992	NR	19.95
15	15	27	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R	19.95
16	17	17	ERIC CLAPTON: UNPLUGGED ●	Warner Reprise Video 38311	Eric Clapton	1992	NR	19.99
11	20	17	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24.99
14	27	6	PLAYBOY VIDEO CENTERFOLD: TIFFANY SLOAN	Playboy Home Video Uni Dist. Corp. PBV0719	Tiffany Sloan	1991	NR	19.95
19	17	27	ROCK-A-DOODLE	HBO Video 90701	Animated	1992	G	19.98
20	RE-ENTRY		BOB MARLEY: TIME WILL TELL	PolyGram Video 440084059-3	Bob Marley	1992	NR	19.95
21	NEW ▶		PLAYBOY'S PLAYMATE BLOOPERS	Playboy Home Video Uni Dist. Corp. PBV0718	Various Artists	1992	NR	11.95
22	23	27	DISNEY'S SING ALONG SONGS: BE OUR GUEST	Walt Disney Home Video 311	Animated	1992	NR	19.95
23	28	6	PENTHOUSE: PET OF THE YEAR PLAYOFF 1992	Penthouse Video A*Vision Entertainment 6-50336	Various Artists	1992	NR	19.95
24	27	17	KISS: X-TREME CLOSE-UP ●	PolyGram Video 440085395-3	Kiss	1992	NR	19.95
25	25	6	PRINCE & THE N.P.G.: DIAMONDS AND PEARLS	Warner Reprise Video 3-38291	Prince & The N.P.G.	1992	NR	19.95
26	19	19	PLAYBOY: WET & WILD IV	Playboy Home Video Uni Dist. Corp. PBV0714	Various Artists	1992	NR	19.95
27	23	6	PENTHOUSE: PARADISE REVISTED	Penthouse Video A*Vision Entertainment 50330-3	Various Artists	1991	NR	19.95
28	38	15	PENTHOUSE: READY TO RIDE	Penthouse Video A*Vision Entertainment 502917	Various Artists	1992	NR	19.98
25	NEW ▶		BEYOND THE MIND'S EYE	Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	1992	NR	19.98
30	NEW ▶		SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG	19.99
31	32	7	CITY SLICKERS	New Line Cinema Columbia TriStar Home Video 75263	Billy Crystal Daniel Stern	1991	PG-13	19.95
32	26	13	PLAYBOY: INTIMATE WORKOUT FOR LOVERS	Playboy Home Video Uni Dist. Corp. PBV0715	Various Artists	1992	NR	29.95
33	29	2	AC/DC-LIVE	A*Vision Entertainment 50346-3	AC/DC	1992	NR	19.98
34	17	2	QUEEN'S GREATEST HITS	Elektra Entertainment 40144	Queen	1992	NR	19.99
35	27	6	BACKDRAFT ◇	Universal City Studios MCA/Universal Home Video 81078	Kurt Russell Robert De Niro	1991	R	19.95
36	27	15	PLAYBOY: 1992 VIDEO PLAYMATE SIX-PACK	Playboy Home Video Uni Dist. Corp. PBV0713	Cady Cantrell	1991	NR	19.95
37	40	6	ABBOTT & COSTELLO MEET THE INVISIBLE MAN	Universal City Studios MCA/Universal Home Video 80673	Bud Abbott Lou Costello	1951	NR	19.95
38	26	12	PLAYBOY'S EROTIC FANTASIES	Playboy Home Video Uni Dist. Corp. PBV0712	Various Artists	1992	NR	19.95
39	31	7	TIME OUT: TRUTH ABOUT HIV, AIDS & YOU	Arsenio Hall Communications Paramount Home Video 85070	Arsenio Hall Magic Johnson	1992	NR	8.50
40	39	54	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.99

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ITA platinum certication for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

Alternative Vid Seen As Answer By Calgary Firm

■ BY EARL PAIGE

LOS ANGELES—Home video distribution has matured in Canada to the point where wholesalers of alternative product can flourish.

That's the claim of Jim Hawthorne, head of Presidential Video, located in Calgary. The western prairie province is far from the main home video centers of Vancouver, Toronto, and Montreal. "With telemarketing for home video distribution, it doesn't matter where you're located today," says Hawthorne.

Three-year-old Presidential has been deliberately low-key. "We were playing it pretty quiet," Hawthorne claims. "We didn't want the larger distributors to find out what we were up to." He admits he is not in the same league as Video One Canada, Shannock, and Bellevue Home Entertainment, all members of U.S.-based National Assn. of Video Distributors.

Nevertheless, Hawthorne figures he's making a name for himself because "what we carry for the most part are lines and titles that the other distributors do not offer due to the demands of handling big box office hits." He believes big-title purchasing requirements have created unparalleled opportunities for alternative product.

Presidential champions alternative product at various Canadian regional chapters of the VSDA. "Retailers are killing themselves by concentration on having 20, 30, 40 copies of 'Basic Instinct' or whatever current big rental title that's released. This amounts to offering a loss leader" because of the limited time available to cash in on the popularity of a new hit release.

Rather than buying those in depth, retailers are better advised to spread their investment over fewer copies of more titles, Hawthorne stresses.

And retailers should not be satisfied with just renting the hits. "Why let a customer go to the trouble of finding your store, parking, and making a commitment and then walking out with spending only $3," Hawthorne asks. "Why not end up getting $10 or $15 out of that customer?"

It's his contention that consumers really don't know that much about movies, anyway. "There is so much product being released that 80% of the people coming into stores don't know what most of the movies are about. They've just heard a title, or maybe see a standee or poster."

Because of such unfamiliarity, renters are just as apt to be pleased with an alternative title that's a good movie. Hawthorne mentions "American Taboo," "China Cry," and "Man Called Moon," three titles that have performed well for his accounts recently.

Hawthorne advises retailers to shy away from terminology like "B Movies" and stay with the term alternative as a way to be more positive about features that have had limited or no theatrical release.

He urges that more stress be placed on product knowledge so store personnel can intelligently recommend titles by talking about the actors, directors, and story lines.



MARQUEE VALUES

BY DREW WHEELER

A biweekly guide to lesser-known rental-priced video titles.

"Buffy The Vampire Slayer" (1992), PG-13, FoxVideo, prebooks Nov. 30.

Title character Buffy (Kristy Swanson) lives happily as Buffy The Airhead Cheerleader—an arrogant mall-crawling Valley Girl—but becomes a Vampire Slayer after a visit from mystical Donald Sutherland. He explains her destiny as the one "chosen" to destroy the vampires that have already begun draining the local populace, and creating a new wave of bloodsuckers. Heading toward a final duel with top vampire Lothos (Rutger Hauer) and his snide assistant Amilyn (Paul Reubens), Buffy becomes a bit more grown-up every time she puts another vampire to the stake, and emerges as a sweet, strong heroine. With hilarity and neck-chomping equally distributed, "Buffy" is both an excellent horror comedy and a sharp satire on Southern Californian vacuity. It should appeal to fans of "Beetlejuice" and "Heathers" alike.

"Deadly Conspiracy" (1991), not yet rated, Monarch Home Video, prebooks Dec. 7.

This thriller casts B-movie king John Saxon in the familiar role of the corrupt businessman unafraid to kill the employee whistleblower who uncovers Saxon's financial misdoings. (And as if cold-blooded murder wasn't enough to cast Saxon in a negative light, he also keeps his doped-up, abused wife Margaux Hemingway imprisoned in the bedroom.) On Saxon's case

(Continued on next page)

Billboard® FOR WEEK ENDING NOVEMBER 28, 1992

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS. TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			★ ★ ★ NO. 1 ★ ★ ★		
1	15	3	**BEAUTY AND THE BEAST** Walt Disney Home Video 1325	1991	24.99
2	1	9	**THE RESCUERS** Walt Disney Home Video 1399	1977	24.99
3	3	31	**101 DALMATIANS** Walt Disney Home Video 1263	1961	24.99
4	4	17	**THE GREAT MOUSE DETECTIVE** Walt Disney Home Video 1360	1986	24.99
5	2	11	**FERNGULLY...THE LAST RAINFDREST** FoxVideo 5594	1992	24.98
6	5	11	**ROCK-A-DOODLE** HBO Video 90701	1992	24.98
7	8	81	**THE JUNGLE BOOK** Walt Disney Home Video 1122	1967	24.99
8	10	61	**THE RESCUERS DOWN UNDER** Walt Disney Home Video 1142	1991	24.99
9	6	21	**DISNEY'S SING ALONG SONGS: BE OUR GUEST** Walt Disney Home Video 311	1992	12.99
10	7	53	**FANTASIA** Walt Disney Home Video 1132	1940	24.99
11	12	374	**DUMBO◆** Walt Disney Home Video 24	1941	24.99
12	9	35	**FIEVEL GOES WEST◇** Amblin Entertainment/MCA/Universal Home Video 81067	1991	24.95
13	11	218	**CHARLOTTE'S WEB** Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
14	14	113	**PETER PAN** Walt Disney Home Video 960	1953	24.99
15	20	319	**ALICE IN WDNDERLAND◆** Walt Disney Home Video 36	1951	24.99
16	17	35	**TINY TOON ADVENTURES: HOW I SPENT MY VACATION** Amblin Entertainment/Warner Home Video 12290	1991	19.98
17	19	5	**TRDLLIES** Peter Pan Video 673	1992	12.98
18	RE-ENTRY		**HOW THE GRINCH STOLE CHRISTMAS!** MGM/UA Home Video M201011	1966	14.95
19	16	233	**AN AMERICAN TAIL◇** Amblin Entertainment/MCA/Universal Home Video 80536	1986	19.95
20	RE-ENTRY		**RUDOLPH THE RED NOSED REINDEER** Family Home Entertainment 27309	1989	14.95
21	21	63	**DISNEY'S SING ALONG SONGS: UNDER THE SEA** Walt Disney Home Video 908	1990	12.99
22	RE-ENTRY		**GARFIELD'S THANKSGIVING** FoxVideo (CBS/Fox) 2868	1992	9.98
23	25	3	**ROCKY & BULLWINKLE: VOL. XI** Buena Vista Home Video 1535	1992	12.99
24	NEW ▶		**THE GOLDEN AGE DF LOONEY TUNES: VOL. 2** MGM/UA Home Video 202917	1992	12.95
25	NEW ▶		**THE GOLDEN AGE OF LOONEY TUNES: VOL. 3** MGM/UA Home Video 202918	1992	12.95

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certication for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

Video Previews

A GUIDE TO UPCOMING SPECIALTY TITLES

MUSIC

Prince, "Unauthorized," Similar Entertainment, 50 minutes, $14.95.
Prince's unrelenting avoidance of the press has rendered him one of the most intriguing characters in the modern music world. This documentary-style look at his roots and growth through the years attempts, and succeeds on many levels, to bring some of the 34-year-old superstar's mystique to light. Filmed primarily in Prince's hometown of Minneapolis, the video comprises interviews with several principal players in his life, including members of his first band, Grand Central, who detail all-night basement rehearsals, and the band's various gigs at the local YWCA dances; Chris Moon, who produced and recorded Prince's first EP for free; manager Owen Husney, who explains how he left three other projects to work with Prince and help him realize his major-label dream when he signed with Warner Bros. Records in 1977; and a Twin Cities music critic who watched Prince grow from awkward stage presence to performance legend. Fun and fulfilling.
CATHERINE APPLEFELD



GWAR, "Tour De Scum," Warner Reprise Video, 60 minutes, $19.98.
This band's outrageous, theatrical metal show surpasses Alice Cooper's worst nightmares. For the uninitiated, this means GWAR. Elaborately costumed as a blood-drinking, brain-eating, mutant-warrior band from hell, GWAR gives the Grand Guignol treatment to superheroes, hippies, skinheads, Michael Jackson, and a dinosaur, to name a few. Cheap stagecraft provides for amputations, decapitations, and eviscerations, letting gallons of stage blood drench the audience. (GWAR fans must have something in common with fans of comedian Gallagher.) The band members' cartoon violence is often interrupted by on-stage ranting about their constitutional rights to be wholeheartedly disgusting—and, indeed, most of their stunts would make Jesse Helms lose his lunch. Yet GWAR creates an over-the-top rock'n'roll freak scene in classic style. Like a thrash version of the Residents, GWAR is part performance art, serving up heapin' helpings of bone-crunching metal and head-splattering gore.
DREW WHEELER

"P.U.N.K.," A*Vision Entertainment, 60 minutes, $19.98.
Superb compilation captures such punk luminaries as the Sex Pistols, the Clash, Buzzcocks, Iggy Pop, Siouxsie & the Banshees, and the Jam jamming live in various underground British watering holes circa 1977. Many of the clips are offset by quotes from respective band members that serve to highlight the mood and madness surrounding their music and the entire punk era.
C.A.

CHILDREN'S

"The Night Before Christmas," "A Gingerbread Christmas," Rabbit Ears/ Uni, 30 minutes each, $9.95 each.
Holiday offerings of the company specializing in celebrity-read stories set to original art. Highlight of the first tape is Meryl Streep's spirited reading of the title poem. Ably taking on all its voices, she refreshes a classic. The same could be said for her beautiful rendering of "It Came Upon A Midnight Clear," with its winter-night watercolors. Remaining seven pieces—both secular and religious—are performed by pianist George Winston, the Edwin Hawkins Singers, and the Christ Church Cathedral Choir. "A Gingerbread Christmas" tells the original story of a gingerbread boy and girl. As North Pole goodwill ambassadors, they bring Christmas spirit to Gloomsbury, where the mayor has tried to cancel the holiday. This is not one of Rabbit Ears' best—Ginger and Spice are unattractively drawn, Susan St. James gives them bad Russian accents, and the story is slight, trite, and overly negative.
CATHERINE CELLA

The Donut Man With Duncan & The Donut Repair Club, "The Best Present Of All," Integrity Music/Just For Kids, 30 minutes, $14.95.



Borrowing a lick from the Little Drummer Boy, the affable, adorable Donut Repair crew (including Donut Man Rob Evans and puppet Duncan the donut) stages a Christmas pageant re-enacting the Gift of the Magi and discovers the greatest gift they can give baby Jesua is their hearts. This message is sweetly swaddled in holiday songs, both traditional and new, that are eminently sing-along-able, and likely to set little feet marching in place. The video, which is closed-captioned, is recommended for ages 2-8.
MARILYN A. GILLEN

"My Family's Just Right For Me," "The Seventh Street Safety Brigade," Educational Activities Inc. (800-645-3739), 30 minutes each, $19.95 each.
Both of these fun and educational videos, part of EA's new "5 To Get Ready" series, are geared toward sparking discussion among kids about issues that are part of everyday life. "My Family's Just Right For Me" investigates just what constitutes a family, and shows that single-parent, extended-family, and pets are all part of the mix. "Seventh Street Safety Brigade" features a puppet troupe narrating several cartoon scenarios of children in potentially dangerous situations—finding a bottle of cleaner containing poisons, running with shoes untied, and standing in the street when traffic is coming—and bow the danger can best be avoided. Also available are "It's A Happy Birthday Day," "Nancy Noonan's Neighbors," and "Elephants, Hippos, Giraffes . . . Oh My!" Complete series can be had for $89.95.
C.A.

SPORTS

"Boxing Bloopers And K.O.s," ESPN Home Video, 30 minutes, $9.99.



ESPN boxing analyst Al Bernstein hosts this hilarious look at the rock'em-sock'em, knock-out world of professional boxing. Featured here along with the jaw-crunching action are interviews with such legendary boxers as Smokin' Joe Frazier and former heavyweight champion Evander "The Commander" Holyfield. Larry Holmes slings one-liners and Marvelous Marvin Hagler describes his "ugliest" opponents—Roberto Duran, Sugar Ray Leonard, and Tommy Hearns. Any viewer who thought a sport like boxing didn't have a lighter side will think otherwise after watching this tape.
MARC GIAQUINTO

DOCUMENTARY

"Dracula: Fact Or Fiction?," WorldVision Home Video, 40 minutes, $9.98.
Rushed out to coincide with Francis Ford Coppola's new Dracula film, this documentary is about as lurid as you'd expect, with spooky music, "visual re-enactments" of historical events (filmed in faded black-and-white for that authentic touch), and a narrator who tends to get a little overexcited. Yet despite the campy melodrama, the tape manages to pack in a surprising amount of interesting information. We get a detailed biography of Vlad Tepes, the 15th-century prince on whom Dracula is based; background on Bram Stoker's novel; historical cases



of vampirism; a look at a woman who interviews modern-day vampires (she hasn't found any real ones, just people with emotional problems); and a brief look at Dracula films and the psychological appeal of vampires. Included are some fun trivia nuggets: Stoker's vivid descriptions of Transylvania came from a travel book; Bela Lugosi's famous Dracula accent arose from the fact that he was Hungarian and didn't speak English well. All in all, an entertaining overview whose sales should benefit from both the Coppola film and its own low price point.
TRUDI MILLER

INSTRUCTIONAL

"Shiatsu With Pat Morita," Wishing Well Video, 32 minutes, $24.95.
Actor Morita shows his knowledge and skill at the fine art of Shiatsu massage in this instructional video, taped at the actor's home in Hawaii. Morita carefully details all the appropriate rules of thumb (literally, as viewers learn the thumb is the most important instrument when giving Shiatsu) and highlights the various methods and pressure points while giving a complete massage, front and back, to a willing, if quiet friend. Included with the video is a diagram showing many of the more than 300 points of contact located on the body.
C.A.

CLARIFICATION: The longform video "Punk And Its Aftershocks," listed in the Nov. 14 Video Previews, is distributed in the U.S. by Music Video Distributors Inc. (215-278-7240) at a price of $19.95.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, Billboard, 1515 Broadwsy, New York, N.Y. 10036.

MARQUEE VALUES

(Continued from preceding page)

is B-movie prince Wings Hauser, a divorced cop with a troubled personal life and the firm belief that there's something suspicious about the incredibly suspicious-acting Saxon. Ultimately, Saxon's tally of murder and mayhem escalates and, well—either Hauser catches him or he doesn't. Despite its TV-movie ambiance, this film is reasonably fast-paced, with a cast that includes familiar faces like Patti D'Arbanville and Greg Mullavey.

"Noises Off" (1992), PG-13, Touchstone Home Video, prebooks Nov. 30.

As the cast of an awful British sex farce makes its disastrous way across country, the clash of the actors' personalities, libidos, and fists help to unravel the simple-minded play they're supposed to be perfecting for its impending Broadway premiere. Peter Bogdanovich directed this cinematic version of the stage hit with an all-star comic ensemble including Carol Burnett, Christopher Reeve, Marilu Henner, Julie Hagerty, John Ritter, Mark Linn-Baker, Nicolette Sheridan, and the late Denholm Elliott. Michael Caine is the harried director who massages the fragile egos of his none-too-bright actors until they push him to the borders of madness. That so much of this fast-and-furious comedy takes place on one set may not be a drawback—it establishes the right sitcom-like atmosphere for a cast of energetic TV stars in a screwball romp.

"Prototype" (1992), R, Vidmark Entertainment, prebooks Dec. 7.

The Prototype is a deadly android built to combat the cybernetically altered humans known as the Omegas in the late 21st century. Whether there are any *un*-modified humans left is anybody's guess—as much a mystery as whether we're supposed to be rooting for the Prototypes or the Omegas or somebody else. In the search for an actual protagonist, the most votes go to Chandra (Lane Lenhart), a blonde in a combat bikini who travels the wastelands battling guys way bigger than she is. In a fairly confused plot about bio-engineering, cybersex, and computer outlaws, there's little here for a discerning science fiction fan. When the "Terminator" and "RoboCop" tapes are all rented out, offer this one to those customers you know will watch every SF film anyway.

"Kafka" (1991), PG-13, Miramax Home Video, prebooks Dec. 8.

Jeremy Irons is a bundle of nervous anxiety as turn-of-the-century modernist author Franz Kafka, whose tedious nine-to-five life as an insurance clerk is distracted by fiery co-worker Theresa Russell, drawing him into her cell of urban revolutionaries. No genuine biopic, "Kafka" takes the bare facts of his life and embroiders them into an intrigue styled after his bleak, surreal fiction. Shot mostly in black-and-white, "Kafka" has an art-film look, yet is possessed of a gleefully zany sense of humor. It can appeal to both the art crowd and Terry Gilliam fans, as it often recalls "Brazil," another nightmare of antique technologies. A fitting, if fanciful, introduction to the man whose writings foresaw the 20th century's unique style of inhumanity and insanity.

"Bikini Summer 2" (1992), R, PM Home Video, prebooks Dec. 2.

Written and directed by Jeff Conaway of "Taxi," this newest R-rated testament to toplessness hangs on a wafer-thin plot about two frequently naked sisters (Maureen Flaherty and Melinda Armstrong) and their big-hearted aspirations to . . . quite seriously . . . help the homeless. Besides being a transparent attempt to turn this leering adolescent fantasy of busty, brainless women into something with redeeming social value, "Bikini Summer 2" is a laugh-riot of numbingly bad acting. (Of course, no one can quite remember the first "Bikini Summer" film ever winning the Palme D'Or at Cannes.) Although it allegedly stars that queen of the pointlessly famous, Jessica Hahn, one doesn't see very much of Hahn in this film. Rent it to those guys who want porn but are still too scared to be seen milling around the "Adult" section.

"Hell Master" (1992), not yet rated, A.I.P. Home Video, prebooks Dec. 4.

Unspeakable chemical experiments on college students in the late '60s form the prologue to this mad-scientist horror flick, starring the ubiquitous John Saxon as the madman who progresses from students to experimenting on street people. Saxon's deadly serum turns his victims into vicious mutant junkie zombies who travel in a creepy church-school bus and dress eerily in white button-down shirts with garish neckties. "Hell Master" features goodly dollops of gore, and its nasty-looking multiple-needle syringe-devices are reminiscent of the "Phantasm" films' stainless-steel horrors. Although not a movie much concerned with making sense, its ever-laudable effort to be creatively gross should appeal to the omnivorous horror fan.

STORE MONITOR

(Continued from page 70)

$2.50 daily, $3.50 for two days, and $4.95 for seven days.

Churchill thinks Laser's Edge could be the largest laserdisc specialty store in the Midwest, offering 3,700 titles for sell-through. The store stocks a smattering of audio CDs as well. "We carry symphonic music and jazz, titles not as available at other record stores," he explains.

MUSIC, MUSIC, MUSIC: Music video will fuel the breakthrough for laserdisc, predicts **Joe Andrules**, advertising director at 22-store **Peaches**, the Miami-based record chain achieving success in cassette sell-through. "You have crystal-clear video and crystal-clear audio. It's tremendous," says Andrules, who for years was at **Spec's Music & Movies**, the large Florida web.

Andrules jumped out ahead on "Saturday Night Live Celebrity Series," featuring **Chevy Chase, Robin Williams, Steve Martin,** and **Tom Hanks**. He priced the tapes at $12.98.

DAVE'S IS THE PLACE: Dave's Video: **The Laser Place**, the decade-old Los Angeles area video specialty store, has moved again. The new 4,700-square-foot store is the fourth site for the ever-expanding firm.

For the first time, disc rental is now available at what many believe to be the hot spot of the San Fernando Valley: the corner of Laurel Canyon and Ventura boulevards. The hub is increasingly competitive, with Music Plus, Wherehouse, and 20/20 Video, but for now at least, only Dave's rents them.

According to owner Dave Lucas, rental is the smaller part of the store's appeal. "We do 60% sales," he says, much of the volume from discs that have been borrowed.

Lucas buys **Tower Records/Tower Video's** conviction that rental eventually will result in a two-price situation. He continues to stock music CDs and will actually increase that inventory, strictly geared to audiophile classical collectors.

THE Hollywood REPORTER TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS ($)	NO. OF SCRNS PER SCRN AVG ($)	WKS IN REL	TOTAL GROSS TO DATE ($)
1	Bram Stoker's Dracula *(Columbia)*	30,521,679	2,491 *12,253*	—	30,521,679
2	Passenger 57 *(Warner Bros.)*	7,075,274	1,974 *3,584*	1	21,022,807
3	A River Runs Through It *(Columbia)*	3,924,103	1,062 *3,695*	5	19,712,277
4	Under Siege *(Warner Bros.)*	3,707,480	2,007 *1,847*	5	65,133,341
5	The Mighty Ducks *(Buena Vista)*	3,666,225	1,770 *2,071*	6	40,088,122
6	Last of the Mohicans *(20th Century Fox)*	2,611,777	1,777 *1,470*	7	63,117,263
7	Jennifer Eight *(Paramount)*	2,051,865	967 *2,122*	1	6,911,425
8	Candyman *(TriStar)*	1,742,980	1,500 *1,162*	4	21,681,630
9	Consenting Adults *(Buena Vista)*	1,412,972	1,182 *1,195*	4	19,149,854
10	Pure Country *(Warner Bros.)*	1,236,403	692 *1,386*	3	9,467,461

Billboard. FOR WEEK ENDING NOVEMBER 28, 1992

Top Special Interest Video Sales™

RECREATIONAL SPORTS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports. TITLE / Program Supplier, Catalog Number	Suggested List Price
1	1	21	★★ NO. 1 ★★ NBA DREAM TEAM FoxVideo (CBS/Fox) 5616	14.98
2	13	13	NFL ROCKS PolyGram Video 085379-3	19.95
3	3	114	NFL CRUNCH COURSE PolyGram Video	19.95
4	6	55	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98
5	RE-ENTRY		NFL'S GREATEST HITS PolyGram Video	19.95
6	4	55	LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98
7	2	158	MICHAEL JORDAN: COME FLY WITH ME ◆ FoxVideo (CBS/Fox) 2173	19.98
8	RE-ENTRY		NFL'S ULTIMATE FOOTBALL CHALLENGE PolyGram Video 102829	14.95
9	12	7	NFL COUNTRY PolyGram Video 440285491-3	19.95
10	9	46	MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox)	9.98
11	NEW▶		NBA COMMEMORATIVE VIDEO COLLECTION FoxVideo (CBS/Fox) 5624	49.98
12	20	5	NFL KIDS-A FIELD OF DREAMS PolyGram Video 440085483-3	14.95
13	18	5	L.A. RAIDERS: THE TEAM FOR ALL DECADES PolyGram Video 440085487-3	19.95
14	19	91	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
15	15	48	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98
16	16	23	HISTORY OF THE NBA FoxVideo (CBS/Fox) 2857	19.98
17	NEW▶		WHEN IT WAS A GAME HBO Video 90538	19.98
18	10	45	BO KNOWS BO: THE BO JACKSON STORY FoxVideo (CBS/Fox) 3394	19.98
19	17	292	BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD ◇ VidAmerica VA 39	19.98
20	5	7	TALK OF THE NFL PolyGram Video 085381-3	19.99

HEALTH AND FITNESS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports. TITLE / Program Supplier, Catalog Number	Suggested List Price
1	1	5	★★ NO. 1 ★★ CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99
2	4	21	KATHY SMITH'S STEP WORKOUT FoxVideo (Media) MO32901	19.98
3	2	117	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇ Warner Home Video 616	19.98
4	8	13	STEP REEBOK: THE VIDEO PolyGram Video 0847853	29.95
5	6	47	CHERFITNESS: A NEW ATTITUDE FoxVideo (CBS/Fox) 2576	19.98
6	NEW▶		CHERFITNESS: BODY CONFIDENCE FoxVideo (CBS/Fox) 2577	19.98
7	7	11	BUNS OF STEEL 4 WITH TAMILEE WEBB The Maier Group TMG137	9.99
8	3	9	JANE FONDA'S STEP AEROBIC WORKOUT A*Vision Entertainment 3-50333	24.98
9	9	31	ABS OF STEEL WITH TAMILEE WEBB The Maier Group TMG132	9.99
10	13	31	ABS OF STEEL 2 WITH TAMILEE WEBB The Maier Group TMG133	9.99
11	5	43	BUNS OF STEEL 3 WITH TAMILEE WEBB The Maier Group TMG131	9.99
12	18	33	CORY EVERSON'S STEP N' TIME Barr Entertainment 60005	19.95
13	15	307	CALLANETICS ◇ MCA/Universal Home Video 80429	24.95
14	RE-ENTRY		BEGINNING CALLANETICS ◇ MCA/Universal Home Video 80892	24.95
15	10	83	BUNS OF STEEL WITH GREG SMITHEY The Maier Group TMG111	9.99
16	NEW▶		BUNS OF STEEL STEP WORKOUT The Maier Group TMG1140	29.95
17	12	58	BUNS OF STEEL 2: STEP WORKOUT The Maier Group TMG116	9.99
18	RE-ENTRY		KATHY SMITH'S PREGNANCY WORKOUT ◆ FoxVideo (Media) MO32223	19.98
19	11	192	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98
20	RE-ENTRY		CORY EVERSON'S STEP TRAINING VIDEO Barr Entertainment 877956-27-9	19.95

◆ ITA gold certification for sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, or 50,000 units or $2 million at suggested retail for nontheatrical titles. © 1992 Billboard/BPI Communications.

Mitsubishi Ceasing ProDigi Sales

Marks 1st Stage Of Pro-Audio-Biz Pullout

■ BY ZENON SCHOEPE

LONDON—Mitsubishi Pro Audio will cease sales of its ProDigi 32-track digital multitrack and two-track digital mastering machines in Europe Dec. 31, marking the first stage in the company's withdrawal from the professional audio industry. Field support and services for existing machines—numbering some 150 32-tracks and 200 two-tracks in Europe alone—will continue.

"The 24-hour answer-phone service is still in place at our headquarters, where all the spares are located, and our electronics service department is enthusiastic to respond," says Mitsubishi sales and marketing manager Adrian Bailey. "I do not envisage a situation where in six months they will stop service. Mitsubishi Electric, as a company, supplies a wide range of product and it has an extensive service department which is there to serve the customer's needs. There is no problem with service."

The company's withdrawal has not surprised industry observers, who have noted Mitsubishi's lack of recent new product releases at a time of increasing competitiveness due to the recession. "The continuing downturn in business has endorsed earlier decisions to withhold development and introduction of new products," says Bailey, adding that this had "accelerated the need to withdraw from this extremely slow-moving market."

NEVE ARRANGEMENT ENDED

In North America, Mitsubishi digital machines were distributed by Neve, part of Siemens Audio Inc., but the arrangement ended this past summer, due in part to Siemens' restructuring (Billboard, Oct. 17). Siemens, based in Bethel, Conn., is continuing to provide service and support for the 150-200 Mitsubishi digital recorders installed in North America.

Mitsubishi Electric's small U.K.-based sales and marketing team looks likely to be offered redeployment in other sections of the company.

"It was not a sudden decision. The situation has been monitored for some while," says Bailey. "The company has been reviewing its position regularly and has had to put into force its contingency plans. If sales had picked up we wouldn't be doing this."

Mitsubishi introduced its ProDigi digital multitrack at the 1982 AES Convention and continued to battle against Sony's rival digital DASH format. Otari, having supplied the MTR90 1-inch transports on which the Mitsubishi models were based, later strengthened the ProDigi ranks with its own DTR900 machine.

Neither Bailey nor Otari U.K. GM Terry Yeadon regards Mitsubishi's dropping out as a criticism of ProDigi as a format.

"Otari will continue to manufacture ProDigi machines and to promote its DTR900 Mark 11 very heavily," says Yeadon. "The machine is doing extremely well in Europe, even though the recession is affecting us. We have sold 19 machines in the last year. We have further reinforced our commitment to ProDigi by releasing a MADI interface for the DTR900II."

Although he acknowledges that some people will regard this development as putting a question mark over the format, Yeadon says, "I see it as a very definite opportunity for Otari. It's no secret that we would prefer not to be the only people in ProDigi, but that doesn't change what the format is for its advantages, and, if you're a DASH convert, then for its disadvantages."

Users, such as John Goldstraw, technical manager at London's Metropolis complex, which runs two Mitsubishi 32-tracks, seemed unworried by the news, stating that the key issue is the guarantee of continued service support.

"I like the format and I hope it will continue," says Goldstraw. "Otari makes one of the best digital machines available in the DTR900II, and it's ProDigi. But, leaving digital audio storage in the hands of one manufacturer is dangerous. I've had good support from Mitsubishi, I've had good service out of the machines, and I've made money on them. There are many of them out there, and I don't see them disappearing overnight."



La Traviata In HI Def. Guenthsr Breest, president of Sony Classical, honored Maestro Riccardo Muti at a recent preview screening of excerpts from Sony Classical's high-definition video production of Verdi's La Traviata at Alice Tully Hall in New York. Ths film features soloists Tiziana Fabbricini, Roberto Alagna, and Paola Coni with Muti and the Orchestra and Chorus of La Scala. (Photo: Ed Lederman)

ELP Tour Meets Sound Challenges At U.K.'s Albert Hall

■ BY MIKE LETHBY

LONDON—Emerson, Lake & Palmer, one of the leading icons of the early-'70s "progressive rock" genre, played its first British shows in well more than a decade when its world tour arrived at London's Royal Albert Hall in October.

Three sold-out dates at the venue followed a string of U.S. and European shows, and the band—a supergroup the critics once loved to hate—will return to the U.S. next year for more shows, following strong demand for tickets from long-term fans.

After years of solo projects and other partnerships, including the abortive mid-'80s Emerson, Lake & Powell quasi-reformation, 1992 sees the original ELP trio reunited with a new album, "Black Moon."

On Oct. 26, the group played a third sold-out show at Royal Albert Hall. PA hire company AudioLease of Cambridge, England, provided a Meyer MSL-3 system for all of the European dates—taking over from Audio Analysts, sound contractors on last summer's North American shows.

AudioLease's front-of-house sound engineer was Eddie Richardson. The world-tour team was headed by production manager Craig Sherwood and ELP's monitor engineer, Mike Mule.

High oval-shaped tiers and stacked wedding cake galleries provide notoriously difficult acoustics for live-sound engineers at Royal Albert Hall. Designed in the Victorian age for classical orchestras, the hall's unique combination of sheer height, 270 degrees of horizontal seating coverage, and a short stage still dictate a flown PA location right over the front stalls audience.

Ita renowned hostility to sound reinforcement of any sort—especially the large loudspeaker arrays required for rock shows—has slowly been ameliorated over the past 10 years.

Better (although still far from ideal) rigging fscilities in the roof have helped; it is now easier to cover the side-of-stage extremitles without recourse to undesirable cluster shapes. But it is the SR industry that hss provided the major answers. Many speaker manufacturers have cited the conquest of this venue as one of the best demonstrations of the benefits of newer, more compact, and more directional cabinet technology.

Steve Sunderland, AudioLesse boss, explained the main PA system for ELP employed 14 flown Meyer MSL-3s either slde in small curved clusters. Additionally, 12 Meyer 650

'The biggest challenge is getting good coverage across the height and width without blocking sightlines'

R2 subwoofers provided low bass from the stage front, along with Apogee A5 full-range units for fill-in sound to the front rows of floor seating—an essential measure here.

Richardson, whose credits include the Thompson Twins, mixed the front-of-house PA through a 40-channel Yamaha PM3000 desk and a split Midas PRO 40 console.

"The biggest challenge in the Albert Hall," says Richardson, explaining AudioLease's approach to the acoustics, "is getting good coverage across the height and 270-degree width without blocking the audience's sightlines."

With a constantly changing mix of microphones on vocals, drums, organ, and piano, direct-inputted bass and keyboards, and numerous samplers augmenting all three musicians' sounds, he was kept busy.

Keith Emerson's keyboards and M1D1 devices were premixed by bis technical assistant/programmer, Will Alexsnder, on a Soundcraft Spirit Studio 24/8/2 console sidestage, simplifying the FOH and monitor engineers' tasks with a four-group stereo send to both front-of-house and monitor desk positions. "It sounds real good," says Alexander. "If we were playing arenas, I'd ideally go to something bigger with full automation."

On stage, AudioLease had 16 of its own custom-built bi-amped wedge monitors, based around JBL drivers and, like the FOH system, powered by Crest 4801 amplifiers via BSS crossovers. Mike Mule mixed the band's sound on a Midas XL-3 console, augmented by a Soundcraft 200 desk as a "stretch" board for extra inputs.

For Alexander, work on the tour began in January 1992 with four months of synth programming and rehearssls before tbe live dates started. "Now I hardly know what month it is," he adds.

Asked how the band members are relating to each other after years apart, he comments: "I love these guys. Put it this way, there's no lack of personality."

'METICULOUS' APPROACH

Of singer/bassist/guitarist Greg Lake's leading role on the tour, Alexander affirms: "Greg is the conductor, and I like working with him a lot; we worked very closely on the programming, meticulously going over all the sounds with a magnifying glass to get them right.

"I've been a serious fan of the band for over 20 years, so I had a hand in helping them remember how it used to be. Then they'd go, 'That sounds so old, let's take it up from tbere.' We would work for hours on one sound; work on a piece of music for two or three days refining all the parts. There's a lot of MIDI programming for zoning, scaling, and overlaps; all kinds of little hidden things that take a lot of time and effort."

Alexander also restored and updated Emerson's best-known stage trademark, the original modular Moog synthesizer. "We rebuilt it module by module and added a lot of '90s technology," he says. For live performance, the most crucial modification was to the original power supply, responsible for the machine's notorious tuning instability. (Music magazines of the '70s used to be fond of highligbting Emerson's ability to retune the Moog with one hand while continuing a Hammond solo with the other.)

Every keyboard on stage—including Emerson's Yamaha C7 MIDI grand piano, his Hammonds, and his modular Moog—is configured as s MIDI controller. Tbey feed two racks. One contains an Akai S1100, three Korg 01/RWs, a Wavestation AD, and tbree Korg M1s. In the other are two Midi Minis, a Roland D550, two Korg A1s, and one A2. "Plus," says Alexander, "two Roland JD800s which I use to emulate lots of analog and Moog brass sounds and to mimic the Yamaha GX-1.

"MIDI processors on stage and in the racks are Lone Wolf MIDI Taps, which I'm a big fan of, interconnected through one fiber-optic umbilical cord instead of a whole bunch of MIDI lines—perfect for Keith's rotating riser."

Two Hammonds are divided by more than 20 years—a digital XB-2 and an ancient, battered L100 that Emerson continues to torment with knives and violent wrestling.

Reliability on the road is another problem that digital technology has largely consigned to history. "For the Hammond we mike up a Leslie; the piano is miked with two AKG 414s on the mid and high and a PZM mike on the low end," says Alexander. "On the MIDI side, I've had very few failures; notes hang on occasionally. But the contacts in the Hammond need lots of maintenance. I often have it apart 30 minutes before the doors open."

At Albert Hall, little seemed to have changed for ELP aficionados, aside from the addition of newer digital sounds and, of course, a more refined PA. Die-hard fans might regret the move to a smoother, '90s sound, but at least better speaker technology has made this re-formation a more pleasant audible experience than before.

Billboard.

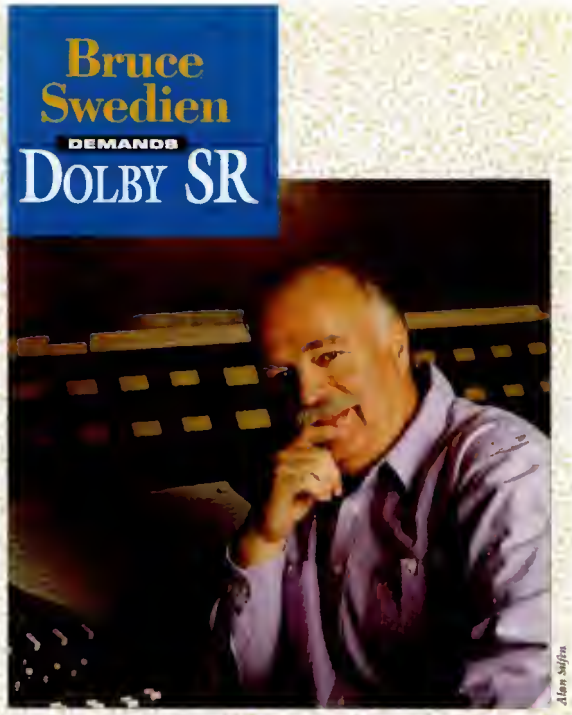
STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING NOVEMBER 21,1992)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	ADULT CONT.
TITLE Artist/ Producer (Label)	HOW DO YOU TALK TO AN ANGEL The Heights/ S.Tyrell (Capitol)	GAMES Chucki Booker/ C.Booker (Atlantic)	I'M IN HURRY (AND I DON'T KNOW WHY) Alabama/ J.Leo,L.M.Lee Alabama (RCA)	LOST IN THE STORM Chubb Rock/ Chubb Rock Trakmasterz (Select)	TO LOVE SOMEBODY Michael Bolton/ D.Foster M.Bolton (Columbia)
RECORDING STUDIO(S) Engineer(s)	TYRELL (Los Angeles) Michael C. Ross	AIRE L.A. (Los Angeles) Anthony Jeffries	EMERALD (Nashville) Jay Messina	CHUNG KING (New York) Rich Bourg	CONWAY/ OCEANWAY /PASSION (L.A./L.A. Connecticut) Bill Schnee Dave Reitzas
RECORDING CONSOLE(S)	Trident Series 80 B	SSL 4000 E	SSL 4064 E w/ Ultimation	Neve VR 60 w/ Flying Faders	Focusrite
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-820 (Dolby SR)	Ampex ATR124	Mitsubishi X-850	Studer A-827	Sony 3348
STUDIO MONITOR(S)	Mastering Lab Tannoy	Augsperger JBL	Hidley/Kinoshita TAD	Tannoy DMT 12	Custom Conway/ Custom Oceanway
MASTER TAPE	Ampex 499	3M 996	Ampex 467	Ampex 499	Ampex 467/499
MIXDOWN STUDIO(S) Engineer(s)	ONE ON ONE (Los Angeles) Chris Lord Alge	AIRE L.A. (Los Angeles) Anthony Jeffries	EMERALD (Nashville) Steve Marcantonio	CHUNG KING (New York) Steve Ett	WESTLAKE/ ENTERPRISE (Los Angeles) Mick Guzauski
CONSOLE(S)	SSL 4000 G	SSL 4064 E	SSL 4064 E w/ Ultimation	Neve VR 60 w/ Flying Faders	Neve VR72
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-800 (dolby SR)	Studer A-820	Mitsubishi X-850	Studer A-827 Studer A-820	Sony 3348,Studer A820 (Dolby SR)
STUDIO MONITOR(S)	TAD	Augsperger,JBL	Kinoshita/Hidley TAD	Tannoy DMT 12	Westlake SM1, Augsperger
MASTER TAPE	Ampex 499	3M 996	Ampex 467	Ampex 499	Ampex 467
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B'casters Predicting Payoff In '93

But Budgets Will Likely Stay Fixed

■ BY CARRIE BORZILLO

LOS ANGELES—While many broadcasters are projecting no revenue growth for next year, others are anticipating that this year's consolidation efforts will pay off in 1993 with anywhere from 1%-10% overall growth. Nevertheless, caution is still the key. Most broadcasting group heads and GMs surveyed say their budgets for '93 will remain flat.

Beasley Broadcast Group president Simon T says the money invested this year will be sufficient to spur revenue share increases in all of Beasley's markets in '93, and he projects 10% revenue growth.

"We invested a lot in 1992 and we expect '93 to bear the fruits of '92's labor," he says.

Others aren't as optimistic. Bob Neil, executive VP/radio for Cox Broadcasting, is one of several broadcasters projecting flat revenue growth for '93. However, he is also one of the few managers surveyed who says he will increase spending in certain areas next year.

"Generally, we're seeing some moderate expense increases across the board," Neil says. "We'll be increasing our marketing budgets, hut there will be no other significant changes."

As for the state of the industry as a whole, Neil doesn't expect much growth next year "because we have no reason to believe the industry will take off," he says. "I think it will be flat."

Bill Stakelin, president/CEO of Apollo Radio, concurs. He says that since an economic recovery isn't around the corner, he will continue to watch expenditures. However, Stakelin does anticipate some growth.

"While national spots remain stagnant, we do anticipate local growth and growth in outside revenue streams at our stations," be says. "We anticipate a 5%-6% overall growth."

At Greater Media, VP/radio Charlie Banta says the '93 budget will he the same or a hit thinner than this year's hudget. Banta says he is not counting on the economy to turn around. Instesd, he sees internal changes in programming and sales as the key for revenue growth in the coming year.

"We invested in the training process for the last few years," says Banta. "So, we baven't made any radical or significant increases in this budget."

KNIX Phoenix's budget for '93 will also be similar to this year's budget, says VP/GM Michael Owens, "and it will stay the same until we see concrete signs that tell us differently."

Owens says he hopes the addition of a marketing manager this September will help make next year more profitable, but he still projects flat-to-1% revenue growth.

Owens also says he hopes the changes made in the last two years will pay off next year.

"In '91 we did a lot of consolidation and downsizing," he says. "This got us prepared for '92 and '93. We didn't increase expenses this year and we haven't for next year, and we don't expect much growth either. But we'll be able to deliver the bottom line like we did this year."

Heritage Media radio group president Paul Fiddick projects flat revenues overall, yet he sees local revenues rising 8%. Fiddick says the focus will be on Heritage developing business itself instead of relying on the agencies.

Broadcasters have mixed feelings on what effect the election of Gov. Bill Clinton will have on the industry.

"I think the economy is poised to recover anyway with or without Clinton," says Fiddick. "With a new president I think it may give consumers a new hope and they won't be afraid to spend."

KNIX's Owens also thinks the economy is on the verge of recovery and he sees a rebound by the end of next year or early '94. Until then, Owens sees broadcasters continuing to take the safe route and budget conservatively.

Rick Buckley, president of Buckley Broadcasting, hopes the new administration will give a push to the economy and bopes to see it trickle down to the radio industry.

Even with the new FCC ownership rules, only a few group heads say they plan to expand in the coming year.

Stakelin says be'll aggressively be pursuing new stations in '93, while Neil at Cox says the company intends to expand in each market if the opportunities arise.



Looking Presidential. During the final phase of his campaign, Bill Clinton, now President-elect, used classical WNCN New York's noontime concert at Bryant Park as a platform to greet 12,000 New Yorkers. WNCN PD Mario Mazza, left, had to press the "WNCN Brass Quintet" into playing five hours rather than the usual one, due to Clinton's tardiness.



McBride And The Raab. Radio consultant Joe Raab, center, said hello to Terry McBride, left, and Ray Herndon of McBride & the Ride, backstage at a recent New York concert.

Many Markets Hold More Than 1 'Oldies'

With 730 Outlets, Format Is Third Most Common

■ BY PHYLLIS STARK

NEW YORK—Despite the industry's long-held belief that most markets can only sustain one oldies station, 42 of the top 100 markets now have more than one station in the format with at least a 1.0 Arbitron rating. Of those 42 markets, 33 have two oldies stations, eight have three stations, and one market—Riverside, Calif.—has four.

According to the latest figures from The M Street Journal, there are now 730 oldies outlets in the country, making it the third most common format. Three years ago, there were just 545 oldies stations.

In terms of listening, oldies stations claimed 6.5% of the national audience in the summer ratings, according to the Billboard/Arbitron national format ratings. That included a sizahle 9% of the coveted 25-54 year old demo.

As further evidence of oldies' growth, in recent months there have been several examples of markets where upstart oldies stations have dethroned the incumhent. They include Phoenix, where newcomer KPSN (Sunny 97) topped KOOL-FM for the first time in the summer book, and San Diego, where KBZS first topped KCBQ-FM last spring.

Consultant E. Alvin Davis, who specializes in oldies, notes that the growth of oldies is particularly surprising since many stations in the relatively young format don't have the advantages of their competitors in other formats such as heritage in the market, big name air talent, and big promotional hudgets.

MYTH FROM THE FORMATIVE YEARS

Oldies programmers say the idea that there is only room for one oldies station per market is a myth that began during the format's formative years when most people believed it was either a fad or a niche format with limited appeal. Many liken it to the belief widely held five years ago that there could only be one country station per market.

"A lot of people want to pigeonhole oldies and believe it is a less dominant factor than it really is," says Davis. "The demographics now favor the oldies format. There are a large quantity of people in this demo that like this music . . . [But] for many people it is still a bit of a hidden secret."

As a result of the misperceptions about oldies, many broadcasters believed that a new oldies station could do no better than to halve the shares of the existing station. In reality, in quite a few markets a second oldies station has actually broadened the audience for the format. In Phoenix, for example, KOOL-FM's spring audience share was 3.6. But its summer 2.7 share, combined with KPSN's share, resnlted in a 6.9 share of FM oldies listening in the market.

"That is one appealing thing that has happened in a lot of these [markets]," says Davis. "When you add a new station, you generally expand the marketplace so the shares for the whole format get bigger."

For his part, KOOL-FM OM Tom Peake expects that growth will continue in Phoenix. "We hope that KPSN will broaden the oldies audience [and] create their own cume," he says.

HAIR ON FIRE OLDIES

Even if the two stations are playing virtually identical music, as they are in many cases, some programmers suggest the tempo and attitude of the stations will differentiate them from the competition and help the market to sustain both stations.

KBZS PD Rich "Brother" Robbin says of the market oldies leaders in San Diego and Phoenix, "The tempo is way up there. The DJs are up, and the format moves 200 miles an hour with its hair on fire. The things that make it work are solid music and momentum, the things that made CHR work all those years.

"Programmers operated oldies stations like ACs, sort of a sluggish, slow moving, 'adult' presentation," Robbin adds. "We're finding the faster we go the harder we punch, the better the numbers are. It has that excitement."

KPSN GM Barbara Dean believes that as long as oldies stations differentiate themselves from each other in style, there will be room for more than one in a market.

"Jock presentation and overall presentation creates the different feel," she says. "I think we'll start seeing that [markets] will sustain two. A market sustains two country stations very well and sustains way more than two AC stations."

In addition to attitude and style, Rohhin also suggests format fragmentation will help its overall growth. "As time goes on we're going to hear some shadings in the format," he says. "The way to get noticed among a bunch of purple things in a contest is to be a little pinker or a little darker." For oldies, being "pinker" could include concentrating on the oldies of a particular decade.

But Rohhin is less sure than Dean whether two oldies stations can last in a market. "I think the jury is still out on that one," be says. "It seems that one will tend to dominate as in the case of Los Angeles [where KRTH is far ahead of KCBS-FM] or San Diego where KCBQ is down to a 1.5."

Most programmers, however, say

(Continued on page 85)

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ NO. 1 ★★★	
1	1	1	8	TO LOVE SOMEBODY COLUMBIA 74733	◆ MICHAEL BOLTON 3 weeks at No. 1
2	3	3	7	THE LAST SONG MCA 54510	◆ ELTON JOHN
3	4	4	10	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
4	2	2	12	I WILL BE HERE FOR YOU REUNION 19139/GEFFEN	◆ MICHAEL W. SMITH
5	5	10	7	ALWAYS TOMORROW EPIC 74472	◆ GLORIA ESTEFAN
6	13	28	3	I WILL ALWAYS LOVE YOU ARISTA 1-2490	◆ WHITNEY HOUSTON
7	11	15	5	WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART
8	4	15	15	LAYLA REPRISE 18787	◆ ERIC CLAPTON
9	4	15	9	HOW DO YOU TALK TO AN ANGEL CAPITOL 44890	◆ THE HEIGHTS
10	9	2	15	WALKING ON BROKEN GLASS ARISTA 1-2452	◆ ANNIE LENNOX
11	15	15	9	NEVER A TIME ATLANTIC 87411	GENESIS
12	2	4	15	NEVER SAW A MIRACLE ARISTA 1-2459	◆ CURTIS STIGERS
15	15	9	15	SOMETIMES LOVE JUST AIN'T ENOUGH MCA 54403	◆ PATTY SMYTH
14	15	21	4	FEELS LIKE HEAVEN WARNER BROS. 18651	◆ PETER CETERA WITH CHAKA KHAN
15	15	15	15	WOULD I LIE TO YOU? CAPITOL 44809	◆ CHARLES & EDDIE
16	15	36	2	CHAINS AROUND MY HEART CAPITOL 44848	◆ RICHARD MARX
15	15	9	15	NOTHING BROKEN BUT MY HEART EPIC 74336	◆ CELINE DION
15	15	35	4	SOMEONE TO HOLD EPIC 74482	◆ TREY LORENZ
19	15	15	4	THEME FROM "NORTHERN EXPOSURE" MCA ALBUM CUT	DAVID SCHWARTZ
30	36	15	29	RESTLESS HEART WARNER BROS. 18897	◆ PETER CETERA
21	21	15	4	FAITHFUL EMI 50411/ERG	◆ GO WEST
35	15	15	15	DO I HAVE TO SAY THE WORDS? A&M 1611	◆ BRYAN ADAMS
22	15	4	15	AM I THE SAME GIRL FONTANA 864 117/MERCURY	◆ SWING OUT SISTER
24	26	30	9	DANCE WITHOUT SLEEPING ISLAND 864 320/PLG	◆ MELISSA ETHERIDGE
				★★★ POWER PICK ★★★	
25	37	—	2	A WHOLE NEW WORLD COLUMBIA 74751	◆ PEABO BRYSON & REGINA BELLE
26	23	23	33	THE ONE MCA 54423	◆ ELTON JOHN
27	15	35	35	TAKE THIS HEART CAPITOL 44782	◆ RICHARD MARX
28	39	—	2	FOREVER IN LOVE ARISTA 1-2482	KENNY G
32	12	15	15	ALL I WANT COLUMBIA 74355	◆ TOAD THE WET SPROCKET
30	29	29	15	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
32	15	36	15	CONSTANT CRAVING SIRE 18942/WARNER BROS.	◆ K.D. LANG
32	36	21	15	MY DESTINY MOTOWN 2176	◆ LIONEL RICHIE
33	36	40	4	NO ORDINARY LOVE EPIC 74734	◆ SADE
34	15	—	2	FLESH & BLOOD SBK 50415/ERG	◆ WILSON PHILLIPS
35	36	—	2	LOVE CAN MOVE MOUNTAINS EPIC 74332	◆ CELINE DION
30	15	25	15	DROWNING IN YOUR EYES ELEKTRA 64710	◆ EPHRAIM LEWIS
37	40	46	4	DOES LOVE NOT OPEN YOUR EYES REPRISE ALBUM CUT	◆ KURT HOWELL
36	33	36	4	ANOTHER LIFE ARISTA ALBUM CUT	BARRY MANILOW
39	35	15	15	END OF THE ROAD (FROM "BOOMERANG") BIV 10 2178/MOTOWN	◆ BOYZ II MEN
40	44	—	2	IF THERE HADN'T BEEN YOU SBK 57884/ERG	◆ BILLY DEAN
41	30	30	35	HOLD ON MY HEART ATLANTIC 87481	◆ GENESIS
				★★★ HOT SHOT DEBUT ★★★	
42	NEW ▶		1	THESE ARE DAYS ELEKTRA 64700	◆ 10,000 MANIACS
43	32	32	19	COME TO ME CAPITOL ALBUM CUT	BONNIE RAITT
44	42	39	27	IF YOU BELIEVE COLUMBIA ALBUM CUT	KENNY LOGGINS
45	NEW ▶		1	HAVE I TOLD YOU LATELY WARNER BROS. ALBUM CUT	ROD STEWART
48	45	42	33	I WILL REMEMBER YOU A&M 1600	◆ AMY GRANT
47	43	38	18	NOW AND FOREVER COLUMBIA ALBUM CUT	CAROLE KING
48	47	44	33	IF YOU ASKED ME TO EPIC 74277	◆ CELINE DION
49	49	49	9	COULD'VE BEEN ME MERCURY 866 998	◆ BILLY RAY CYRUS
50	46	35	8	LIKE EVERYONE SHE KNOWS COLUMBIA ALBUM CUT	JAMES TAYLOR

◯ Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

Billboard's PD of the week



Eric Faison
WBLK Buffalo, N.Y.

WITH NO STRONG format rival in the market, urban WBLK Buffalo, N.Y., PD Eric Faison says the station's primary competition is its own image. "This town is very loyal to this station," he says, "but it also had the reputation of being a revolving door. There wasn't the comfort factor of having the same people on the air."

Since Faison's arrival 14 months ago, the station has focused on consistency, and that focus has paid off. In the summer Arbitron book, the station was up 5.1-7.8 12-plus and was No. 2 in the market overall.

The most stable part of the station has been the air staff. The morning "wakeup club," consisting of Brian Scott, Kim Fox, and Lou St. James, has been in place for more than a year, and Faison says "they have taken the town by storm. It's an incredible morning show. It's funny, real, and relates to Buffalo."

Midday host Keith Pollard has been in place for a while as well and benefited from some "softening up" of the music during his shift in order to make the station "listenable for people in offices, while at the same time not too sleepy for people who aren't in offices," Faison says.

Afternoons are handled by Faison, followed by MD Roger Moore, who targets a younger audience with his evening show. Debbie Simms hosts the late-night "Quiet Storm" show, and overnights are handled by Dr. James Cornelius.

In the next few weeks, WBLK will be launching an evening teen forum show, and plans to recruit high school reporters to be involved in the show. "The market can stand to have some nonmusic elements," says Faison. "I think that will strengthen our base."

In addition to consistency, Faison credits increased visibility for the station's success. With the addition of promotion director Shelice Smith to the staff six months ago, the station got its first "fully functioning promotion department" and has been working hard in that area ever since.

"We tried to take the emphasis a little bit away from on-air promotion," says Faison. "We've got more signage out there, we're in the streets shaking hands [and] doing listener-appreciation parties. Also, we've quit trying to grow audience with our on-air product," he adds. "Sometimes [radio stations] make the mistake of doing that, [but] you can only do it so much with the product. The rest has to be done outside the station."

According to Faison, that increased visibility "really came together during the summer" when WBLK was involved in the Taste of Buffalo festival and dozens of other events. In addition, Faison says, "we made sure our people were approachable and visible on the streets."

Promotionally, the station gives away no cash but occasionally awards trips as contest prizes. There is currently no external marketing campaign, but there are plans for both television and outdoor advertising to be launched in either the winter or spring book.

Despite the on-air consistency, the station has adjusted a bit musically in the last year, most notably by building a gold library. "When I first got here we were pretty current-intensive and didn't have any library to speak of," Faison says. A year ago, the station primarily targeted an 18-34 audience. Since then, Faison says, it has widened the upper end to 18-49 and began targeting a core audience of females 25-34.

"We became more female-friendly [and] made the station more listenable," says Faison. "[We] weeded out the abrasive cuts."

The station has also gone from being about 80% current to 70% current with a gold library that "allows us to play some things that haven't been played in this market for a while," Faison says. With the exception of the Sunday-night oldies jam show and the occasional spotlighting of some cuts from the '60s in morning drive, most of the gold dates back no further than the mid-'70s.

Now, Faison says, the station is "real listenable. It's a fun radio station without being overhyped."

Here's a recent afternoon hour: Chuckii Booker, "Games"; Maxi Priest, "Groovin' In The Midnight"; Luther Vandross & Janet Jackson, "The Best Things In Life Are Free"; Tony Terry, "Head Over Heels"; Portrait, "Here We Go Again!"; Lisa Stansfield, "A Little More Love"; Shabba Ranks (featuring Johnny Gill), "Slow and Sexy"; Howard Hewett, "Save Your Love For Me"; Miki Howard, "Ain't Nobody Like You"; Shai, "If I Ever Fall In Love"; BeBe & CeCe Winans, "I'll Take You There"; and Whitney Houston, "I'm Your Baby Tonight."

The station positions itself as "continuous Jamz Power 94" and "more music more variety." Occasionally, Faison likes to use "a few little psychological-type liners that I think push some buttons," such as "the more you listen the more you like it," "now it's OK to listen at work," and "the music you want when you want it."

As for his goals at WBLK, Faison says, "We want to grow and be a real force in Buffalo on a consistent basis. We want to do the things we need to do to remain a player in the market. If the station remains consistent, we can be a top-three station in the market consistently."

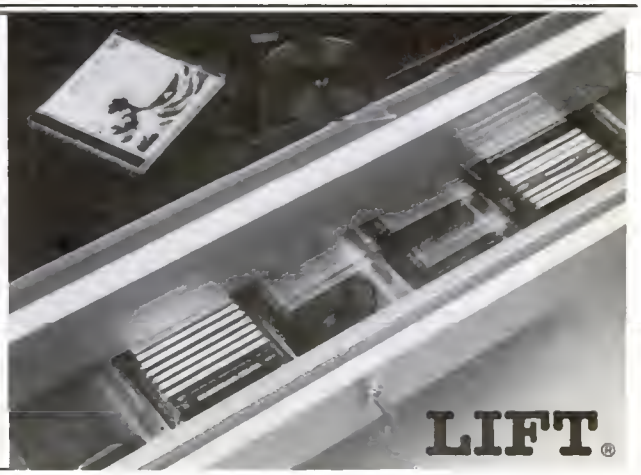
Faison began his radio career in Waterloo, Iowa, in 1978. His resumé includes stints at WKLR Toledo, Ohio; Cleveland stations WZAK and WDMT; the Sheridan Broadcasting Network; WTUG Tuscaloosa, Ala.; and WAMO Pittsburgh.

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Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems* Radio Track service. 94 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / LABEL/DISTRIBUTING LABEL
				★★★ No. 1 ★★★	
1	3	4	8	**HOTEL ILLNESS** (1 week at No. 1) / THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES / DEF AMERICAN/REPRISE
2	2	1	12	**REST IN PEACE** / III SIDES TO EVERY STORY	◆ EXTREME / A&M
3	4	2	9	**ORIVE** / AUTOMATIC FOR THE PEOPLE	◆ R.E.M. / WARNER BROS.
4	1	3	6	**KEEP THE FAITH** / KEEP THE FAITH	◆ BON JOVI / JAMBCO/MERCURY
5	5	8	8	**WHO'S GONNA RIDE YOUR WILD HORSES** / ACHTUNG BABY	◆ U2 / ISLAND/PLG
6	6	5	8	**I LOVE YOU PERIOD** / LOVE SONGS FOR THE HEARING IMPAIRED	OAN BAIRO / DEF AMERICAN/REPRISE
7	9	12	8	**TIME AFTER TIME** / ND MORE TLAIRS	◆ OZZY OSBOURNE / EPIC ASSOCIATED/EPIC
8	7	6	10	**WHERE YOU GOIN' NOW** / DON'T TREAD	◆ DAMN YANKEES / WARNER BROS.
9	11	10	5	**WICKED AS IT SEEMS** / MAIN DFFENDER	◆ KEITH RICHARDS / VIRGIN
10	12	15	6	**SHUFFLE IT ALL** ◆ IZZY STRAOLIN ANO THE JU JU HOUNDS / IZZY STRADLIN AND THE JU JU HOUNDS	GEFFEN
11	13	17	4	**CRUEL LITTLE NUMBER** / FEEL THIS	THE JEFF HEALEY BAND / ARISTA
12	14	16	3	**WAR OF MAN** / HARVEST MOON	NEIL YOUNG / REPRISE
13	16	14	7	**YESTERDAYS** / USE YOUR ILLUSION II	◆ GUNS N' ROSES / GEFFEN
14	10	9	15	**JEREMY** / TEN	◆ PEARL JAM / EPIC
15	17	13	23	**LITTLE MISS CAN'T BE WRONG** / POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS / EPIC ASSOCIATED/EPIC
				★★★ POWER TRACK ★★★	
16	36	40	4	**STEAM** / US	PETER GABRIEL / GEFFEN
17	20	20	8	**JIMMY OLSEN'S BLUES** / POCKET FULL OF KRYPTONITE	SPIN DOCTORS / EPIC ASSOCIATED/EPIC
18	8	7	12	**DIGGING IN THE DIRT** / US	◆ PETER GABRIEL / GEFFEN
19	18	18	17	**LOVE IS ON THE WAY** / THE LIZARD	◆ SAIGON KICK / THIRO STONE/ATLANTIC
20	25	39	3	**FRIENOS** / THE EXTREMIST	JOE SATRIANI / RELATIVITY
21	23	29	4	**SAY HELLO 2 HEAVEN** / TEMPLE OF THE DOG	TEMPLE OF THE OOG / A&M
22	15	11	15	**HOW ABOUT THAT** / HERE COMES TROUBLE	◆ BAO COMPANY / ATCO EASTWEST
23	30	36	3	**TOO MANY WAYS TO FALL** / ARC ANGELS	ARC ANGELS / DGC/GEFFEN
24	22	19	19	**HUNGER STRIKE** / TEMPLE OF THE DOG	◆ TEMPLE OF THE DOG / A&M
25	19	23	6	**SHAKE FOR ME** STEVIE RAY VAUGHAN & OOUBLE TROUBLE / IN THE BEGINNING	EPIC
26	24	26	7	**THEM BONES** / DIRT	◆ ALICE IN CHAINS / COLUMBIA
				★★★ FLASHMAKER ★★★	
27	NEW ▶		1	**THIS COULD BE THE ONE** / HERE COMES TROUBLE	BAO COMPANY / ATCO EASTWEST
28	31	32	5	**NOBODY HEARS** / THE ART OF REBELLION	◆ SUICIOAL TENOENCIES / EPIC
29	27	28	6	**WALK ON THE OCEAN** / FEAR	◆ TOAO THE WET SPROCKET / COLUMBIA
30	28	37	3	**THE LUMBERJACK** / JACKYL	◆ JACKYL / GEFFEN
31	21	21	13	**LAYLA** / UNPLUGGED	◆ ERIC CLAPTON / DUCK/REPRISE
32	NEW ▶		1	**DIZZ KNEE LAND** / PUZZLE	◆ OAOA / I R S
33	40	—	2	**IF YOU'RE GONNA LOVE ME** / RACINE	SASS JOROAN / IMPACT/MCA
34	29	30	19	**SUMMER SONG** / THE EXTREMIST	◆ JOE SATRIANI / RELATIVITY
35	32	38	3	**UNSUNG** / MEANTIME	◆ HELMET / INTERSCOPE/ATLANTIC
36	33	35	12	**HOT CHERIE** / DOUBLE ECLIPSE	◆ HARDLINE / MCA
37	NEW ▶		1	**IGNORELANO** / AUTOMATIC FOR THE PEOPLE	R.E.M. / WARNER BROS.
38	NEW ▶		1	**ALL I WANT** / THE LIZARD	SAIGON KICK / THIRD STONE/ATLANTIC
39	26	24	10	**JOHNNY HAVE YOU SEEN HER?** / UNTITLED	◆ THE REMBRANOTS / ATCO EASTWEST
40	37	27	16	**SENT BY ANGELS** / ARC ANGELS	ARC ANGELS / DGC/GEFFEN

◯ Tracks moving up the chart with airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	3	4	23	**RIGHT NOW** / FOR UNLAWFUL CARNAL KNOWLEDGE	◆ VAN HALEN / WARNER BROS.
2	5	8	21	**MAMA, I'M COMING HOME** / NO MORE TEARS	◆ OZZY OSBOURNE / EPIC ASSOCIATED/EPIC
3	1	3	7	**EVEN FLOW** / TEN	◆ PEARL JAM / EPIC
4	7	5	16	**MYSTERIOUS WAYS** / ACHTUNG BABY	◆ U2 / ISLAND/PLG
5	6	2	12	**REMEDY** / THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES / DEF AMERICAN/REPRISE
8	2	1	4	**THORN IN MY PRIOE** / THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES / DEF AMERICAN/REPRISE
7	—	—	1	**MORE THAN A FEELING** / BOSTON	BOSTON / EPIC
8	9	7	3	**DREAM ON** / AEROSMITH	AEROSMITH / COLUMBIA
8	—	—	11	**ONE** / ACHTUNG BABY	◆ U2 / ISLAND/PLG
10	—	—	1	**BAD TO THE BONE** / THE BADDEST OF GEORGE THOROGOOD	◆ GEORGE THOROGOOO / EMI/ERG

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

Radio

Newsworthy: Washington NewsDesk, Post-Gazette Network To Bow In Winter

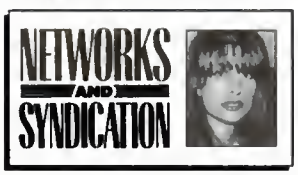
LOS ANGELES—The news business will get a little more competitive this winter with the launch of two new services, and the expansion of another.

StandardNews network will bow the **Washington NewsDesk** in mid-December, while the Pittsburgh Post-Gazette's regional news network will debut in early December. These two developments come only weeks after the New York-based regional **NESE Radio Network** expanded to 24-hour service and began lining up affiliates nationwide.

Washington NewsDesk, which will be based in Washington, D.C., is set to air on approximstely 25 stations by the first of the year. A staff of 45 is currently being assembled.

The 24-hour network can be used either as part of local programming or as a stand-alone newscast, says managing editor **John Rodman**.

StandardNews, a division of **Broadcast Equities Inc.**, grew out of televangelist **Pat Robertson's** deci-



by Carrie Borzillo

sion not to invest in **United Press International** earlier this year. Robertson is an investor in Brosdcsst Equities Inc.

The **Post-Gazette Radio News Network** is set to debut on spproximately 25 stations in the western region of Pennsylvania, eastern Ohio, and northern West Virginia in December. Affiliates include **WBVP** and **WWKS Pittsburgh, WVSC-AM-FM** Johnstown, Pa., and **WAYC-AM-FM** Bedford, Pa.

The Post-Gazette network will include news, entertainment, humor, and commentary features, as well as sportscasts from Post-Gazette reporters. The network will run from 6 a.m. to 7 p.m. (ET).

"I was sick of radio stealing our stories, so I went to my editor and said, 'Let's do something about this,'" says **Bill Moushey**, an investigative reporter at the time who has since been promoted to associate managing editor.

As of Nov. 16, AC-formatted NESE Rsdio Network expanded from 12 to 24 hours. NESE is heard on 40 stations, including **WCDA** Albany, N.Y., and **WGBI-FM** Scranton, Pa.

President **Chris Petersen** says, "Our network provides music, personalities, news, and information that can be used as much or as little as the affiliates desire."

THANKSGIVING HOLIDAY SPECIALS

The networks are gearing up for the holiday season with a variety of Thanksgiving specials. **Westwood One** will present **"Rock And The Environment Thanksgiving Special"** featuring Seattle's finest—**Nirvana, Pearl Jam, Soundgarden, Alice In Chains**, and the **Lovemongers**—Nov. 25-29.

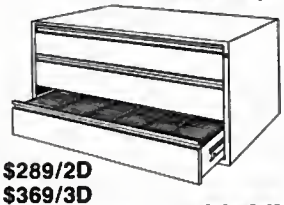
The two-hour show will include exclusive live performances, interviews, and profound statements on the environment, such as the following observation from Alice In Chains' **Jerry Cantrell**: "There's only one planet and that's all there is!"

WW1 also has **"Hendrix At The Beeb,"** a two-hour special to air Nov. 25-29. The performances include rare recordings from five live sessions at BBC's London studios. **Jiml Hendrix** would have celebrated his 50th birthday Friday (27).

WW1's **Mutual Broadcasting** will air two specials on **Whitney Houston** Nov. 23-29 to coincide with the release of her first movie, "The Bodyguard." **"All My Love, Whitney Houston"** is geared for AC, while, **"Whitney Houston, A Reason To**

(Continued on next page)

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / ALBUM TITLE (IF ANY)	ARTIST / LABEL/DISTRIBUTING LABEL
				★★★ No. 1 ★★★	
1	1	2	10	**THESE ARE DAYS** (2 weeks at No. 1) / OUR TIME IN EDEN	◆ 10,000 MANIACS / ELEKTRA
2	3	4	8	**SOMEBOOY TO SHOVE** / GRAVE DANCERS UNION	◆ SOUL ASYLUM / COLUMBIA
3	11	23	4	**STEAM** / US	PETER GABRIEL / GEFFEN
4	2	3	7	**LOVE** / BLIND	◆ THE SUNOAYS / DGC
5	8	10	6	**NOT SLEEPING AROUNO** / ARE YOU NORMAL	◆ NED'S ATOMIC DUSTBIN / CHAOS
8	4	1	9	**DRIVE** / AUTOMATIC FOR THE PEOPLE	◆ R.E.M. / WARNER BROS.
7	5	17	4	**TROUT** / HOME BREW	NENEH CHERRY / VIRGIN
8	9	9	4	**TASTE IT** / WELCOME TO WHEREVER YOU ARE	◆ INXS / ATLANTIC
9	7	7	6	**WHO'S GONNA RIDE YOUR WILD HORSES** / ACHTUNG BABY	◆ U2 / ISLAND/PLG
10	10	12	7	**UH HUH OH YEH** / PAUL WELLER	◆ PAUL WELLER / GO!DISCS/LONDON
11	14	25	4	**DIZZ KNEE LAND** / PUZZLE	◆ DADA / I.R.S
12	18	28	3	**MRS. ROBINSON** / IT'S A SHAME ABOUT RAY	◆ LEMONHEADS / ATLANTIC
13	15	—	2	**BEHINO THE SUN** / WHAT HITS!?	◆ REO HOT CHILI PEPPERS / EMI/ERG
14	17	—	2	**IRON LION ZION** / SONGS OF FREEDOM	◆ BOB MARLEY / TUFF GONG/ISLAND/PLG
15	6	6	13	**NEARLY LOST YOU** / SWEET OBLIVION	◆ SCREAMING TREES / EPIC
16	20	30	3	**GET OUT OF CONTROL** / FOOLISH THING DESIRE	◆ OANIEL ASH / OOLUMBIA
17	13	11	7	**LIFETIME PILING UP** / SAND IN THE VASELINE	TALKING HEAOS / SIRE/WARNER BROS.
18	28	—	2	**IGNORELANO** / AUTOMATIC FOR THE PEOPLE	R.E.M. / WARNER BROS.
18	12	5	12	**DIGGING IN THE OIRT** / US	◆ PETER GABRIEL / GEFFEN
20	21	29	3	**SOULED OUT** / SUPREME LOVE GODS	◆ SUPREME LOVE GODS / DEF AMERICAN
21	25	26	5	**TONES OF HOME** / BLIND MELON	◆ BLIND MELON / CAPITOL
22	NEW ▶		1	**99.9 F** / 99.9 F	◆ SUZANNE VEGA / A&M
23	16	13	9	**HAPPINESS IN SLAVERY** / BROKEN	NINE INCH NAILS / NOTHING/TVT/INTERSCOPE
24	30	—	2	**EASTERN BLOC** / ASTRONAUTS & HERETICS	THOMAS DOLBY / GIANT/REPRISE
25	23	24	4	**SUCK YOU DRY** / PIECE OF CAKE	◆ MUOHONEY / REPRISE
26	NEW ▶		1	**JOSEPHINA** / HEAVENLY BODIES	◆ GENE LOVES JEZEBEL / SAVAGE
27	19	16	12	**SPIRITUAL HIGH** / MOODFOOO	◆ MOODSWINGS / ARISTA
28	NEW ▶		1	**TEMPLE OF DREAMS**	MESSIAH / DEF AMERICAN
29	22	14	13	**SEEN THE DOCTOR** / FREE FOR ALL	◆ MICHAEL PENN / RCA
30	NEW ▶		1	**THEM BONES** / DIRT	◆ ALICE IN CHAINS / COLUMBIA

◯ Tracks with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

NAB Opposes Rolling Back Laxed Radio Owner Rules

■ BY BILL HOLLAND

WASHINGTON, D.C.—In Nov. 18 comments to the FCC on possible modifications to the recently relaxed radio ownership rules, the National Assn. of Broadcasters said it opposes petitions by the Media Access Project to roll back the number of AM and FM stations a broadcaster can own (18 AMs and 18FMs) to the previous 12AM/12FM limit.

The NAB would also like the commission to reconsider its new rules that allow minorities to enter broadcast ownership through so-called small business "incubator" programs. Saying that the new rules have too much room for possible abuse, NAB suggests the commission revert to its former rules governing minority entrance into ownership.

On the other hand, NAB would like the FCC to loosen up another provision of the new rules, the one dealing with time brokerage, so that smaller broadcasters can more effectively compete with large group owners.

WASHINGTON ROUNDUP

FCC PULLS DARK STATION LICENSE

The FCC has revoked the license of Brown Communications' WKIJ Parrish, Ala., which has been dark since June 24, 1990.

Owner Jimmy Dan Brown took the station off the air, then got FCC permission to be off for three months while he attempted to find further financing or a qualified buyer. He also hoped to increase station power.

By January 21, 1991, however, Brown let the authorization lapse, and, according to the commission, "used two unrelated regulatory developments" to stall the FCC either "deliberately, or without sufficient inquiry."

The commission later found those stratagems had "no relevance" to get further FCC authorization and found that Brown took no other steps to get FCC approval to keep the station dark.

The commission said it found no evidence that Brown wanted permanent discontinuance or abandonment, but lifted the license because of Brown's "intentional act of defiance" in ignoring commission rules.

Permitting Brown to operate, said the commission, would allow broadcast "high standards to be substantially diminished."

ADVERSARIES BUDDY UP ON DAB ISSUE

The NAB and the Recording Industry Assn. of America have been growling at one another for the past year over RIAA plans to introduce performance rights legislation in the next Congress. But they both agree that the FCC should take a close look at satellite-delivered DAB.

NAB, representing terrestrial broadcasters, is firmly opposed to paying out future monies to record companies as they do now to songwriters and music publishers, saying that the industry gets free publicity for its recordings in the current arrangement.

For its part, the RIAA has taken a low-key approach, and in meetings with NAB has hinted that maybe the RIAA will leave current radio alone and go after "future services" that would be playing digital music for free and would be ripe for home-taping CD-quality clone-copies.

SIKES OUE BACK SOON

The FCC has an update on chairman Al Sikes, who is recovering at home from an Oct. 29 operation to remove a small malignant tumor on his prostate. Said the FCC spokesperson: "He's doing just fine, and he'll be back in his office by the end of the month."

Part of Sikes' chores upon his return will be to brief the transition team of President-elect Bill Clinton on pending business and recent changes in FCC rules.

Republican Sikes is expected to step down from his chairmanship soon after Clinton's inaugurstion.

OLDIES STATIONS

(Continued from page 80)

oldies is a viable format for the future, even with the new competition.

"I think it's extremely viable as the baby boomers continue to age,' says Dean. "This is the music they grew up with, so I think it will be a very healthy format in the next five to 10 years."

KPSN PD Joel Grey adds, "It's still a fairly young format, and the spring book was the highest numbers oldies ever had, so I think it's still in its infancy. There is a lot of potential out there as long as [programmers] continue to keep it fresh and interesting."

"The second wave of stations are liable to offer more depth in every area: stronger talent, stronger information elements, better promotions, stronger programming," adds Davis. "The reality is there should be sufficient examples of these [oldies success stories] happening in relatively short order."



Recyled Candidates. The day after the election, more than 6,500 campaign signs were collected by KFMB San Diego morning men Joe Bauer, left, and Msc Hudson. The two offered a cash prize to the listener who brought in the most posters to be recycled. The winner brought 720 posters.

NETWORKS AND SYNDICATION

(Continued from preceding page)

Be Thankful" is aimed at top 40 and urban stations.

Country music sure has a lot to be thankful for this season and Mutual is celebrating it with **"1992: Country Music Year In Review,"** a three-hour special to air Thanksgiving weekend.

MediaAmerica celebrates 20 years of **DIR Broadcasting's "King Biscuit Flower Hour"** with the four-hour special **"King Biscuit Flower Hour, Part 2,"** hosted hy **E Street** drummer **Max Weinberg** on Thanksgiving weekend. The show will include performances hy **John Mellencamp, Elton John, Lynyrd Skynard,** the **Doobie Brothers,** the **Kinks, Rod Stewart, Queen, ZZ Top,** and the **Band.**

Entertainment Radio Networks and **MediaAmerica** present the two-hour **"The Neil Diamond Music Special"** Nov. 28, hosted by **Leeza Gibbons.**

CBS News Radio will rebroadcast the 1990 Thanksgiving special **"Exploring America: This Bountiful Harvest,"** hosted by CBS News correspondent **Charles Kuralt.** He will look at food around the country and discuss its origins.

CBS Hispanic Radio Network will once again air **"Fiestas Navidenas, Estrellas, Musica Y La Magia De Disney"** ("Holiday Festivities, Stars, Music And The Magic Of Disney"), which consists of two four-hour specials and a daily festure. The first special will air Thanksgiving weekend from Walt Disney World in Orlando, Fla. The second will air Dec. 19-25 from Disneyland in Los Angeles.

Featured artists include **Gloria Estefan, Julio Igiesias, Yuri, Jose Jose,** and **Jose Luis Rodriguez.**

Airing from Nov. 30 to Dec. 25 on CBS will be the $2^1/_2$-minute daily feature **"Navidad En Las Americas,"** highlighting the Christmas traditions of Latinos in the Americas and special events in Mexico, Central America, and the Caribbean.

AROUND THE INDUSTRY

Hot Mix Radio Networks is launching a new modern rock countdown show called **"Modern Rock Tracks,"** based on **Billboard's** chart of the saine name. The two-hour weekly show will feature the top 30 modern rock songs, as well as special segments, such as "Import of the Week," and "Classic Replay," along with music news, artist interviews, and featured album tracks.

KITS (Live 105) San Francisco MD/night jock **Steve Masters** and APD/middays **Mark Hamilton** are the hosts.

MJI Broadcasting has teamed with **VH-1** to simulcast the video channel's new half-hour acoustic program, **"Center Stage."** Ten shows are already planned. The first will feature **Neil Young** Feb. 14. Others will include **Michael Boiton, k.d. iang, Lindsey Buckingham,** and **Keith Richards.** A half-hour preshow will also be aired.

In other MJI news, the network has opened a West Coast advertising sales office in Los Angeles. Former WMXV New York AE **Trisha Morrissy** joins as director of West Coast sales.

Unistar Radio Networks has acquired the exclusive radio distribution rights to **"The Tonight Show With Jay Leno"** monolog from NBC-TV. The 60-second weekday-morning feature **"Last Night On Tonight"** can be rehroadcast a second time during the day without the network inventory.

Unistar has already signed nearly 50 affiliates, including **WHTZ** (Z100) New York, **WZLX** Boston, and **WDVE** Pittsburgh.

Shadoe Stevens' brother **Richard Stevens,** former KODZ Dallas morning man, is hosting a new overnight show, called **"USA Overnight,"** live from midnight to 6 a.m. six nights a week. Dallas-based **Elgar Entertainment** is the creator of the show.

"USA Overnight" is set to debut in December on 30 AC and top 40 stations, including **WPNT** Chicago. It will be one of the few shows offered through subscription ($858 a month until Dec. 31) and not barter.

Katz Radio Group Syndication has entered into a joint venture with Major League Baseball productions to syndicate **"This Date In Baseball History."** The 90-second feature is bosted by veteran sportscaster **Mel Allen.**

PIONEER
TOKIO
WHN
100
T
HOT ONE HUNDRED
Hits! in Tokio
Week of November 8, 1992
1 Erotica Madonna
2 My Name Is Prince Prince & The New Power Generation
3 Good Enough Bobby Brown
4 Music OMAR
5 Groovin' In The Midnight Maxi Priest
6 To Love Somebody Michael Bolton
7 Jamaican In N. Y. Shinehead
8 She's Playing Hard To Get Hi-Five
9 Kickin' It After 7
10 I'm Overjoyed Nona Geye
11 Be My Baby Vanessa Paradis
12 End Of The Road Boyz II Men
13 I Will Be Here For You Michael W. Smith
14 Layla Eric Clapton
15 Drive R.E.M
16 Keep The Faith Bon Jovi
17 No Ordinary Love Sade
18 Sweet Lullaby Deep Forest
19 I'd Die Without You P.M. Dawn
20 Natural High Vanessa Paradis
21 Digging In The Dirt Peter Gabriel
22 Ain't No Doubt Jimmy Nail
23 Try My Love Shinehead
24 It's A Fine Day Opus III
25 Linha Do Equador Djavan
26 Really Miss Your Love The Jazzmasters
27 Just Another Day Jon Secada
28 The One Elton John
29 What's In A Word Christians
30 Walking On Broken Glass Annie Lenox
31 Sometimes Love Just Ain't Enough Patty Smyth
32 Please Don't Go K.W.S.
33 Step By Step Wendy Moten
34 You Ten Sharp
35 Wicked As It Seems Keith Richards
36 How Do You Do Roxette
37 Free Your Mind En Vogue
38 Money Love Neneh Cherry
39 Not Enough Time Inxs
40 We Know The Way By Heart Kenya Letten
41 Always Tomorrow Gloria Estefan
42 Real Love Mary J. Blige
43 Only You TOTO
44 Please Don't Go Double You
45 You Are The Sunshine Of My Life Pauline Wilson
46 Forever Love Color Me Badd
47 Nothing Broken But My Heart Celine Dion
48 Do You Believe In Us Jon Secada
49 Frenesi Linda Ronstadt
50 Too High Norman Brown
Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.
J-WAVE
81.3FM

Billboard
FOR WEEK ENDING
NOV. 17, 1992

POWER PLAYLISTS™

Playlists supplied by Broadcast Data Systems' Radio Track service. Stations selected from rotating panel of leading broadcasters in top 85 radio markets, electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of plays in monitored week.

MONITORED AIRPLAY FROM THE NATION'S LARGEST AND MOST INFLUENTIAL RADIO STATIONS

HOT 100

THE EAGLE 107 Today's Rock 'n Roll

Dallas — PD: Brian Krysz

1 Pearl Jam, Jeremy
2 Heights, How Do You Talk To An Angel
3 Donna Yankman, Where You Goin' Now
4 Bon Jovi, Keep The Faith
5 Spin Doctors, Little Miss Can't Be Wron
6 R.E.M., Drive
7 Don Baird, I Love You Period
8 U2, Who's Gonna Ride Your Wild Horses
9 Tour Cochrane, Washed Away
10 Peter Gabriel, Digging In The Dirt
11 Firehouse, When I Look Into Your Eyes
12 Guns N' Roses, Yesterdays
13 Keith Richards, Wicked As It Seems
14 Def Leppard, Have You Ever Needed Someo
15 Jeff Healey Band, Cruel Little Number
16 Saigon Kick, Love Is On The Way
17 INXS, Taste It
18 Soup Dragons, Divine Thing
19 Bette Marranelli, Johnny Have You Seen Her?
20 Foreigner, With Heaven On Our Side
21 Extreme, Rest In Peace
22 Ozzy Osbourne, Time After Time
23 Tesla The Wet Sprocket, All I Want
24 Eric Clapton, Layla
25 Soup Dragons, Pleasure
26 INXS, Not Enough Time
27 Genesis, Jesus He Knows Me
28 Bad Company, How About That
29 Def Amdrl, Always The Last To Know
30 Jude Cole, Start The Car

KISS FM 102.7

Los Angeles — PD: Bill Richards

1 Patty Smyth, Sometimes Love Just Ain't
2 Tesla The Wet Sprocket, All I Want
3 Bond II Men, End Of The Road
4 Elton John, The Den
5 Peter Cetera, Restless Heart
6 Whitney Houston, I Will Always Love You
7 Shai, If I Ever Fall In Love
8 Express, I Wish The Phone Would Ring
9 Genesis, Jesus He Knows Me
10 Heights, How Do You Talk To An Angel
11 Charles & Eddie, Would I Lie To You
12 P.M. Dawn, I'd Die Without You
13 Annie Lennox, Walking On Broken Glass
14 Technotronic, Move This
15 Jon Secada, Just Another Day
16 Mary J. Blige, Real Love
17 Genesis, Hold On My Heart
18 K.W.S., Please Don't Go
19 Michael Bolton, To Love Somebody
20 Snap, Rhythm Is A Dancer
21 Bobby Brown, Good Enough
22 Samson, Who A Change On Me
23 Spin Doctors, Little Miss Can't Be Wron
24 Jon Secada, Do You Believe In Us
25 Cars, Friday I'm In Love
26 K.d. lang, Constant Lying
27 En Vogue, Giving Him Something He Can F
28 Celine Dion, If You Asked Me To
29 TLC, Baby-Baby-Baby
30 Ephraim Lewis, Drowning In Your Eyes

EAGLE 106

Philadelphia — PD: Brian Philips

1 Whitney Houston, I Will Always Love You
2 Heights, How Do You Talk To An Angel
3 Boyz II Men, In The Still Of The
4 Bobby Brown, Good Enough
5 Wademan, Deeper And Deeper
6 Patty Smyth, Sometimes Love Just Ain't
7 Eric Clapton, Layla
8 Tesla The Wet Sprocket, All I Want
9 P.M. Dawn, I'd Die Without You
10 Jon Secada, Do You Believe In Us
11 Def Leppard, Have You Ever Needed Someo
12 TLC, Baby-Baby-Baby
13 Technotronic, Move This
14 Bryan Adams, On I Have To Say The Words
15 Donna Yankees, Where You Goin' Now
16 Mary J. Blige, Real Love
17 Charles & Eddie, Would I Lie To You
18 Spin Doctors, Little Miss Can't Be Wron
19 U.E.M., Drive
20 Whitney Houston, To Love Somebody
21 Annie Lennox, Walking On Broken Glass
22 Snap, Rhythm Is A Dancer
23 Saigon Kick, Love Is On The Way
24 Firehouse, When I Look Into Your Eyes
25 Shanice, Saving Forever For You
26 Boyz II Men, End Of The Road
27 CeCe Peniston, Finally
28 Express, I Wish The Phone Would Ring
29 Tour Cochrane, Life Is A Highway
30 Sophie B. Hawkins, Damn I Wish I Was Yo

KISS 108 FM

Boston — PD: Steve Rivers

1 Snap, Rhythm Is A Dancer
2 Charles & Eddie, Would I Lie To You
3 P.M. Dawn, I'd Die Without You
4 Eric Clapton, Layla
5 Luther Vandross & Janet Jackson, The Bes
6 Bobby Brown, Humpin' Around
7 Heights, How Do You Talk To An Angel
8 Bobby Brown, Good Enough
9 Mary J. Blige, Real Love
10 Jon Secada, Do You Believe In Us
11 Def Leppard, Have You Ever Needed Someo
12 Patty Smyth, Sometimes Love Just Ain't
13 Hi-Five, She's Playing Hard To Get
14 Jade, I Wanna Love You
15 Technotronic, Move This
16 Bryan Adams, On I Have To Say The Words
17 Boyz II Men, End Of The Road
18 Shai, If I Ever Fall In Love
19 Boyz II Men, In The Still Of The
20 En Vogue, Free Your Mind
21 Annie Lennox, Walking On Broken Glass
22 TLC, Baby-Baby-Baby
23 Bobby Brown, Every Little Step
24 En Vogue, Giving Him Something He Can F
25 Technotronic, Move This
26 Tour Cochrane, Life Is A Highway
27 Malaika, So Much Love
28 Madonna, Deeper And Deeper
29 Classic Example, It's Alright
30 TLC, What About Your Friends
31 Donna Delory, Praying For Love
32 Sophie B. Hawkins, Damn I Wish I Was Yo

K102 Today's Hot Country

Minneapolis/St. Paul — PD: Jim DuBois

1 Tanya Tucker, Two Sparrows In A Hurrica
2 George Strait, I Cross My Heart
3 Mark Collie, Even The Man In The Moon I
4 Alabama, I'm In A Hurry (And Don't Know
5 Alan Jackson, She's Got The Rhythm (And
6 Billy Dean, If There Hadn't Been You
7 Brooks & Dunn, Lost And Found
8 Clint Black, Burn One Down
9 Kathy Mattea, Lonesome Standard Time
10 Mark Chesnutt, Bubba Shot The Jukebox
11 Pam Tillis, Shake The Sugar Tree
12 Garth Brooks, Somewhere Other Than The
13 Hal Ketchum, Sure Love
14 Radney Foster, Just Call Me Lonesome
15 John Michael Montgomery, Life's A Dance
16 Vince Gill, Don't Let Our Love Start Sl
17 Restless Heart, When She Cries
18 En Vogue, Free Your Mind
19 Billy Ray Cyrus, Wher'm I Gonna Live?
20 Sammy Kershaw, Anywhere But Here
21 Little Texas, What Were You Thinkin'
22 Tracy Lawrence, Somebody Paints The
23 Marty Stuart, Now That's Country
24 Tracy Lawrence, Somebody Paints The
25 Chris Ledoux, Cadillac Ranch
26 Mary-Chapin Carpenter, Not Too Much To
27 Lorrie Morgan, Watch Me
28 Wynonna, No One Else On Earth
29 Ricky Van Shelton, Wild Man
30 Clinton Gregory, Who Needs It

92.3 KRST Hot New Country

Albuquerque — PD: Jim Patrick

1 Alabama, I'm In A Hurry (And Don't Know
2 Billy Dean, If There Hadn't Been You
3 George Strait, I Cross My Heart
4 Mark Chesnutt, Bubba Shot The Jukebox
5 Mark Collie, Even The Man In The Moon I
6 Brooks & Dunn, Lost And Found
7 Pam Tillis, Shake The Sugar Tree
8 Clint Black, Burn One Down
9 Tanya Tucker, Two Sparrows In A Hurrica
10 Wynonna, No One Else On Earth
11 Kathy Mattea, Lonesome Standard Time
12 Little Texas, What Were You Thinkin'
13 Restless Heart, When She Cries
14 John Michael Montgomery, Life's A Dance
15 Mary-Chapin Carpenter, Not Too Much To
16 Alan Jackson, She's Got The Rhythm (And
17 Ricky Van Shelton, Wild Man
18 Hal Ketchum, Sure Love
19 Randy Travis, If I Didn't Have You
20 Marty Stuart, How That's Country
21 Lorrie Morgan, Watch Me
22 Hal Ketchum, Sure Love
23 Vince Gill, Don't Let Our Love Start Sl
24 Billy Ray Cyrus, Wher'm I Gonna Live?
25 Suzy Boggess, Letting On
26 Alan Jackson, Someone Wind
27 Reba McEntire, The Greatest Man I Never
28 Sawyer Brown, Cafe On The Corner
29 Doug Stone, Too Busy Being In Love
30 Clinton Gregory, Who Needs It

99.1 KGGI™

San Bernardino/Riverside — PD: Bob West

1 Shai, If I Ever Fall In Love
2 P.M. Dawn, I'd Die Without You
3 Boyz II Men, End Of The Road
4 Boyz II Men, In The Still Of The
5 Jodeci, Come & Talk To Me
6 Whitney Houston, I Will Always Love You
7 Jade, I Wanna Love You
8 Mary J. Blige, Real Love
9 Lo-Key?, I Got A Thang 4 Ya!
10 Shanice, Saving Forever For You
11 Hi-Five, She's Playing Hard To Get
12 Trey Lorenz, Someone To Hold
13 TLC, Baby-Baby-Baby
14 TLC, What About Your Friends
15 TLC, Baby-Baby-Baby
16 Jodeci, Come & Talk To Me
17 A Lighter Shade Of Brown, Homies
18 After 7, Baby I'm For Real
19 Snap, Rhythm Is A Dancer
20 Bobby Brown, Good Enough
21 R2Deep, Back To The Hotel
22 Michael Bolton, You Send Me
23 Mint Condition, Breakin' My Heart
24 Arrested Development, People Everyday
25 Technotronic, Move This
26 TLC, Ain't 2 Proud 2 Beg
27 Vanessa Williams, Just For Tonight
28 Wrecks-N-Effect, Rump Shaker
29 A Lighter Shade Of Brown, On A Sunday A
30 En Vogue, My Lovin' (You're Never Gonna

104 KRBE

Houston — PD: Steve Wyrostok

1 Snap, Rhythm Is A Dancer
2 Ephraim Lewis, Drowning In Your Eyes
3 INXS, Not Enough Time
4 2 Unlimited, Get Ready For This
5 P.M. Dawn, I'd Die Without You
6 Soup Dragons, Divine Thing
7 Shai, If I Ever Fall In Love
8 Heights, How Do You Talk To An Angel
9 Charles & Eddie, Would I Lie To You
10 Peter Gabriel, Digging In The Dirt
11 Shamea, LSI (Love, Sex, Intelligence)
12 Red Hot Chili Peppers, Breaking The Gir
13 Mary J. Blige, Real Love
14 Genesis, Hold On My Heart
15 En Vogue, Free Your Mind
16 Annie Lennox, Walking On Broken Glass
17 U2, Who's Gonna Ride Your Wild Horses
18 Thunderpuss, Johnny Have You Seen Her?
19 Madonna, Erotica
20 Jeremy Jordan, The Right Kind Of Love
21 Wolfgang Press, Mama Told Me Not To Com
22 S.O.U.L. S.Y.S.T.E.M., It's Gonna Be A
23 Army Of Lovers, Obsession
24 Be West, Faithful
25 R.E.M., Drive
26 Sophie B. Hawkins, Damn I Wish I Was Yo
27 Madonna, Deeper And Deeper
28 Spin Doctors, Little Miss Can't Be Wron
29 Utah Saints, Something Good
30 Eric Clapton, Layla
30 Cause & Effect, You Think You Know Her

Z100 New York

New York — PD: Steve Kingston

1 Heights, How Do You Talk To An Angel
2 Snap, Rhythm Is A Dancer
3 P.M. Dawn, I'd Die Without You
4 Boyz II Men, In The Still Of The
5 Whitney Houston, I Will Always Love You
6 Eric Clapton, Layla
7 Mary J. Blige, Real Love
8 Spin Doctors, Little Miss Can't Be Wron
9 Bryan Adams, On I Have To Say The Words
10 Madonna, Deeper And Deeper
11 Tesla The Wet Sprocket, All I Want
12 George Lamond, Where Does That Leave Lo
13 TLC, What About Your Friends
14 Patty Smyth, Sometimes Love Just Ain't
15 Boyz II Men, End Of The Road
16 Def Leppard, Have You Ever Needed Someo
17 Jon Secada, Just Another Day
18 Shanice, Saving Forever For You
19 Bobby Brown, Good Enough
20 Express, I Wish The Phone Would Ring
21 Lil' Sex, Me In Your Arms
22 Donna Delory, Praying For Love
23 K.W.S., Please Don't Go
24 R.E.M., Drive
25 Wrecks-N-Effect, Rump Shaker
26 Arrested Development, People Everyday
27 Michael Bolton, To Love Somebody
28 Technotronic, Move This
29 Malaika, So Much Love
30 En Vogue, My Lovin' (You're Never Gonna

Power 106 FM

Los Angeles — PD: Rick Cummings

1 R2Deep, Back To The Hotel
2 Snap, Rhythm Is A Dancer
3 P.M. Dawn, I'd Die Without You
4 TLC, What About Your Friends
5 Shai, If I Ever Fall In Love
6 2 Unlimited, Twilight Zone
7 Boyz II Men, In The Still Of The
8 Arrested Development, Mr. Wendal
9 Sound Factory, Understand This Groove
10 Whitney Houston, I Will Always Love You
11 Al B. Sure!, Right Now
12 Madew Man Ace, Linda
13 Around The Way, Really Into You
14 Mary J. Blige, Real Love
15 Classic Example, It's Alright
16 Prince & The New Power Generat, - 7 -
17 Vanessa Williams & Brian Mcknn, Love Is
18 Wrecks-N-Effect, Rump Shaker
19 House Of Pain, Jump Around
20 Hi-Five, She's Playing Hard To Get
21 K.W.S., Please Don't Go
22 Mad Cobra, Flex
23 Mary J. Blige, Real Love
24 A Lighter Shade Of Brown, Homies
25 Shanice, Saving Forever For You
26 Arrested Development, People Everyday
27 Shabba Ranks, Slow And Sexy
28 Brotherhood Creed, Helluva
29 Paperboy, Ditty
30 Technotronic, Move This

FM 100 KILT

Houston — PD: Rick Candea

1 George Strait, I Cross My Heart
2 Mark Chesnutt, Bubba Shot The Jukebox
3 Wynonna, No One Else On Earth
4 Pam Tillis, Shake The Sugar Tree
5 Lorrie Morgan, Watch Me
6 Alabama, I'm In A Hurry (And Don't Know
7 Mark Collie, Even The Man In The Moon I
8 Randy Travis, It I Didn't Have You
9 Tanya Tucker, Two Sparrows In A Hurrica
10 Clint Black, Burn Dat Down
11 Billy Dean, If There Hadn't Been You
12 Marty Stuart, How That's Country
13 Hal Ketchum, Sure Love
14 Mary-Chapin Carpenter, Not Too Much To
15 Radney Foster, Just Call Me Lonesome
16 Kathy Mattea, Lonesome Standard Time
17 Alan Jackson, She's Got The Rhythm (And
18 Chelton Gregory, Who Needs It
19 Reba McEntire, Take It Back
20 Vince Gill, Don't Let Our Love Start Sl
21 Garth Brooks, Somewhere Other Than The
22 Travis Tritt, Lord Have Mercy On The Wo
23 Collin Raye, In This Life
24 Brooks & Dunn, Lost And Found
25 Travis Tritt, Lord Have Mercy On The Wo
26 McBride & The Ride, Sacred Ground
27 Alan Jackson, Love's Got A Hold On You
28 Radney Foster, Just Call Me Lonesome
29 Dwight Yoakam, Suspicious Minds
30 Brooks & Dunn, Boot Scootin' Boogie

96.3 KSCS

Dallas — PD: Ted Stecker

1 George Strait, I Cross My Heart
2 Clint Black, Burn Dat Down Down
3 Tanya Tucker, Two Sparrows In A Hurrica
4 Billy Dean, If There Hadn't Been You
5 Alabama, I'm In A Hurry (And Don't Know
6 Mark Collie, Even The Man In The Moon I
7 Mark Chesnutt, Bubba Shot The Jukebox
8 Brooks & Dunn, Lost And Found
9 Pam Tillis, Shake The Sugar Tree
10 Alan Jackson, She's Got The Rhythm (And
11 Garth Brooks, Somewhere Other Than The
12 Mary-Chapin Carpenter, Not Too Much To
13 Kathy Mattea, Lonesome Standard Time
14 Collin Raye, In This Life
15 Jon Diffie, Next Thing Smokin'
16 Radney Foster, Just Call Me Lonesome
17 Marty Stuart, How That's Country
18 Vince Gill, Don't Let Our Love Start Sl
19 McBride & The Ride, Going Out Of My Mie
20 Restless Heart, When She Cries
21 Hal Ketchum, Letting Go
22 Hal Ketchum, Sure Love
23 Wynonna, No One Else On Earth
24 Alan Jackson, Love's Got A Hold On You
25 Travis Tritt, Country Peoples Pants The
26 Travis Tritt, Lord Have Mercy On The Wo
27 Chris Ledoux, Whatcha Gonna On With A C
28 Lorrie Morgan, Watch Me
29 Sawyer Brown, Cafe On The Corner
30 Diamond Rio, Nowhere Bound

MIX 96

Houston — PD: Dave Van Stone

1 Michael Bolton, To Love Somebody
2 Tour Cochrane, Life Is A Highway
3 Peter Cetera, Restless Heart
4 Eric Clapton, Layla
5 Tesla The Wet Sprocket, All I Want
6 Heights, How Do You Talk To An Angel
7 Annie Lennox, Walking On Broken Glass
8 Charles & Eddie, Would I Lie To You
9 Bonnie Raitt, Come To Me
10 Bobby Brown, Humpin' Around Of Love
11 Ephraim Lewis, Drowning In Your Eyes
12 Restless Heart, When She Cries
13 Genesis, Never A Time
14 Grayson Hugh, Talk It Over
15 Whitney Houston, I Will Always Love You
16 Richard Marx, Chains Around My Heart
17 Kenny Loggins, The Real Thing
18 Celine Dion, Nothing Broken But My Hear
19 Michael W. Smith, I Will Be Here For Yo
20 Jude Cole, Tell The Truth
21 Tour Cochrane, Washed Away
22 Jon Secada, Do You Believe In Us
23 Donna Yankees, Where You Goin' Now
24 Peso, Call It Love
25 Amy Grant, Good For Me
26 Bonkerbits, Johnny Have You Seen Her?
27 Elton John, The Last Song
28 Madonna, Rain
29 Daryl Hall & John Oates, Don't Hold Bac
30 Richard Marx, Take This Heart

WILD 101.5 FM

San Francisco — PD: Cliff Berkowitz

1 Wrecks-N-Effect, Rump Shaker
2 P.M. Dawn, I'd Die Without You
3 Whitney Houston, I Will Always Love You
4 Shai, If I Ever Fall In Love
5 Boyz II Men, End Of The Road
6 Boyz II Men, In The Still Of The
7 Shanice, Saving Forever For You
8 Mary J. Blige, Real Love
9 Arrested Development, People Everyday
10 TLC, What About Your Friends
11 TLC, Somethin' You Wanna Know
12 Snap, Rhythm Is A Dancer
13 Mary J. Blige, What's The 411?
14 Troop, Sweet November
15 Jodeci, Come & Talk To Me
16 Lo-Key?, I Got A Thang 4 Ya!
17 Sade, No Ordinary Love
18 Trey Lorenz, Someone To Hold
19 Prince & The New Power Generat, Damn U
20 After 7, Baby I'm For Real
21 Arrested Development, Mr. Wendal
22 S.O.U.L. S.Y.S.T.E.M., It's Gonna Be A
23 House Of Pain, Jump Around
24 Tevin Campbell, Alone With You
25 EPMD, Crossover
26 Dan EFX, They Want Efx
27 Bell Biv Devoe, Gangsta
28 Al B. Sure!, Right Now
29 Shabba Ranks, Slow And Sexy
30 Color Me Badd, Forever Love

STAR 94™

Atlanta — PD: Lee Chesnut

1 Annie Lennox, Walking On Broken Glass
2 Eric Clapton, Layla
3 Charles & Eddie, Would I Lie To You
4 Michael Bolton, To Love Somebody
5 Elton John, The Last Song
6 Jon Secada, Do You Believe In Us
7 Bryan Adams, On I Have To Say The Words
8 Whitney Houston, I Will Always Love You
9 Heights, How Do You Talk To An Angel
10 Genesis, Never A Time
11 Gloria Estefan, Always Tomorrow
12 Del Amitri, Always The Last To Know
13 Boyz II Men, End Of The Road
14 Richard Marx, Chains Around My Heart
15 Rembrandts, Johnny Have You Seen Her?
16 Restless Heart, When She Cries
17 Kenny Loggins, If You Believe
18 Celine Dion, Love Can Move Mountains
19 Go West, Faithful
20 Celine Dion, Nothing Broken But My Hear
21 Mary-Chapin Carpenter, Passionate Kisse
22 Annie Lennox, Why
23 Donna Yankees, Where You Goin' Now
24 P.M. Dawn, I'd Die Without You
25 Michael Bolton, Reach Out, I'll Be Ther
26 Saigon Kick, Love Is On The Way
27 Boyz II Men, In The Still Of The
28 Jon Secada, Just Another Day
29 Amy Grant, I Will Remember You
30 Richard Marx, Take This Heart

KMEL JAMS

San Francisco — PD: Keith Naftaly

1 Bell Biv Devoe, Gangsta
2 Shai, If I Ever Fall In Love
3 Wrecks-N-Effect, Rump Shaker
4 Boyz II Men, In The Still Of The
5 Shanice, Saving Forever For You
6 Express, I Wish The Phone Would Ring
7 TLC, What About Your Friends
8 Tevo Braxton, Love Shoulda Brought You
9 Arrested Development, People Everyday
10 Whitney Houston, I Will Always Love You
11 Boyz II Men, End Of The Road
12 Al B. Sure!, Right Now
13 Sade, No Ordinary Love
14 Mary J. Blige, Real Love
15 S.O.U.L. S.Y.S.T.E.M., It's Gonna Be A
16 EPMD, Crossover
17 Portrait, Here We Go Again
18 House Of Pain, Shamrocks And Shenanigan
19 Shanice, Don't Wanna Love You
20 Christopher Williams, All I See
21 After 7, Baby I'm For Real
22 Lo-Key?, I Got A Thang 4 Ya!
23 Father Mc, Everything's Gonna Be
24 Bobby Brown, Good Enough
25 Arrested Development, Mr. Wendal
26 En Vogue, Give It Up, Turn It Loose
27 Jeremy Jordan, The Right Kind Of Love
28 P.M. Dawn, I'd Die Without You
29 Trey Lorenz, Someone To Hold
30 Shabba Ranks, Slow And Sexy

KPLZ 101

Seattle — PD: Casey Keating

1 Heights, How Do You Talk To An Angel
2 Patty Smyth, Sometimes Love Just Ain't
3 TLC, Baby-Baby-Baby
4 P.M. Dawn, I'd Die Without You
5 Boyz II Men, In The Still Of The
6 Boss N' Beans, November Rain
7 Snap, Rhythm Is A Dancer
8 CeCe Peniston, Keep On Walkin'
9 Technotronic, Move This
10 K.W.S., Please Don't Go
11 Boyz II Men, End Of The Road
12 Shai, If I Ever Fall In Love
13 Mary J. Blige, Real Love
14 Bobby Brown, Good Enough
15 Madonna, Deeper And Deeper
16 Express, I Wish The Phone Would Ring
17 Jade, I Wanna Love You
18 Richard Marx, Take This Heart
19 Jon Secada, Just Another Day
20 Bryan Adams, On I Have To Say The Words
21 Elton John, The Den
22 Def Leppard, Have You Ever Needed Someo
23 Jodeci, Come & Talk To Me
24 TLC, What About Your Friends
25 Annie Lennox, Walking On Broken Glass
26 Prince & The New Power Generat, - 7 -
27 Tour Cochrane, Life Is A Highway
28 Bobby Brown, Humpin' Around
29 Shanice, Saving Forever For You
30 Arrested Development, Mr. Wendal

KUBE 93 FM

Seattle — PD: Bob Case

1 Whitney Houston, I Will Always Love You
2 Shai, If I Ever Fall In Love
3 Boyz II Men, In The Still Of The
4 Paperboy, Ditty
5 Arrested Development, Mr. Wendal
6 Troop, Sweet November
7 Arrested Development, People Everyday
8 Heights, How Do You Talk To An Angel
9 TLC, What About Your Friends
10 Mary J. Blige, Real Love
11 Prince & The New Power Generat, - 7 -
12 Snap, Rhythm Is A Dancer
13 Wrecks-N-Effect, Rump Shaker
14 Shanice Wilson's Taken Over
15 Shanice, Saving Forever For You
16 R2Deep, Back To The Hotel
17 P.M. Dawn, I'd Die Without You
18 Lo-Key?, I Got A Thang 4 Ya!
19 Boyz II Men, End Of The Road
20 Bonnie Cherry, Trout
21 Madonna, Rain
22 Bobby Brown, Humpin' Around
23 Jade, I Wanna Love You
24 Technotronic, Move This
25 En Vogue, My Lovin' (You're Never Gonna
26 Mint Condition, Breakin' My Heart
27 TLC, Baby-Baby-Baby
28 Portrait, Here We Go Again
29 TLC, Ain't 2 Proud 2 Beg
30 Jodeci, Come & Talk To Me

COUNTRY

98 PHX

Phoenix — PD: R.J. Curtis

1 Vince Gill, Don't Let Our Love Start Sl
2 George Strait, I Cross My Heart
3 Alabama, I'm In A Hurry (And Don't Know
4 Tanya Tucker, Two Sparrows In A Hurrica
5 Sammy Kershaw, Anywhere But Here
6 Alan Jackson, She's Got The Rhythm (And
7 Clint Black, Burn One Down
8 Lorrie Morgan, Watch Me
9 Clint Black, Burn Dat Down
10 Kathy Mattea, Lonesome Standard Time
11 Mark Chesnutt, Bubba Shot The Jukebox
12 Pam Tillis, Shake The Sugar Tree
13 Garth Brooks, Somewhere Other Than The
14 Wynonna, No One Else On Earth
15 Billy Ray Cyrus, Wher'm I Gonna Live?
16 Randy Travis, Look Heart, No Hands
17 Wynonna, No One Else On Earth
18 Pam Tillis, Shake The Sugar Tree
19 Little Texas, What Were You Thinkin'
20 Chris Ledoux, Whatcha Gonna On With A C
21 Garth Brooks, Somewhere Other Than The
22 Marty Stuart, Now That's Country
23 Ricky Van Shelton, Wild Man
24 Collin Raye, In This Life
25 Aaron Tippin, I Wouldn't Have It Any Of
26 Reba McEntire, The Greatest Man I Never
27 Trisha Yearwood, Walkaway Joe
28 Diamond Rio, In A Week Or Two

WNOX

Knoxville — PD: Les Acree

1 Tanya Tucker, Two Sparrows In A Hurrica
2 Vince Gill, Don't Let Our Love Start Sl
3 Radney Foster, Just Call Me Lonesome
4 Larrie Morgan, Watch Me
5 Randy Travis, If I Didn't Have You
6 Sawyer Brown, Cafe On The Corner
7 Clint Black, Burn Dat Down
8 John Berry, Who Needs It
9 Billy Dean, If There Hadn't Been You
10 Mary-Chapin Carpenter, Not Too Much To
11 Wynonna, No One Else On Earth
12 Alabama, I'm In A Hurry (And Don't Know
13 Hal Ketchum, Sure Love
14 Restless Heart, When She Cries
15 Travis Tritt, Lord Have Mercy On The Wo
16 Tracy Lawrence, Wild Man
17 Tracy Lawrence, Somebody Paints The
18 Alan Jackson, She's Got The Rhythm (And
19 Brooks & Dunn, Lost And Found
20 George Strait, I Cross My Heart
21 Lee Roy Parnell, Love Without Mercy
22 Sammy Kershaw, Anywhere But Here
23 Alabama, I'm In A Hurry (And Don't Know
24 Billy Ray Cyrus, Wher'm I Gonna Live?
25 Reba McEntire, Take It Back
26 Marty Stuart, How That's Country
27 Trisha Yearwood, Walkaway Joe
28 Mark Collie, Even The Man In The Moon I
29 Little Texas, What Were You Thinkin'
30 Confederate Railroad, Queen Of Memphis

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FROM THE tell-us-something-we-don't-know category, radio news department staffers can now confirm that they are, on average, the lowest paid of all news journalists, trailing behind weekly and daily newspaper, television, wire service, and news magazine employees.

A comprehensive Indiana Univ. study of 1,400 journalists found that those in radio make an average of $20,357 a year, less than one-third of what news magazine reporters and editors earn. In general, the study found one in four journalists are not satisfied with their jobs and almost the same



by Phyllis Stark with Eric Boehlert & Carrie Borzillo

number want to leave the business within five years.

In other news, looks like "Cruisin' America With Cousin Brucie" has been put on a permanent hiatus. The show's host, "Cousin" **Bruce Morrow**, says the syndicator he was negotiating with (Billboard, Nov. 14) reneged on its deal at "the midnight hour" due to economic difficulties.

"What upsets me the most is how unethical this company was to do this," says Morrow. "I feel really bad for my affiliates who have stood by me for the past six years."

The show was previously syndicated by **CBS Radio Networks** and produced by **Ron Cutler Productions**. Though plans for the future are unclear, Morrow says he will keep his hand in national radio.

WQHT (Hot 97) New York was among the honorees at this year's Michael Hirsch Awards, which recognize individuals and organizations for "outstanding dedication of time, talent, and leadership in meeting the challenges of HIV/AIDS in their own communities." LIFEbeat founder **Bob Caviano** was also posthumously honored at the Nov. 13 ceremony in New York.

PROGRAMMING: CINCINNATI DEAL

Two Cincinnati-based broadcast groups, **Great American Communications** and **Jacor Communications**, have entered into a local marketing agreement. Jacor, which owns **WLW** Cincinnati, will oversee the programming and sales of Great American's crosstown **WKRC** and has an option to purchase the station. No programming changes are anticipated yet.

Classical **WQXR-AM** New York is set to flip the switch to adult standards at 10 a.m. Dec. 2, the day after crosstown **WNEW-AM** stops programming the format. WQXR-AM is already using the new calls WQEW. WNEW-AM is expected to simulcast WQEW until it flips to business radio as **WBBR** in January.

Artist **Al Hirschfeld** created the deco-style new logo for the station to be prominently featured in a print and outdoor advertising campaign being launched Dec. 1. **Rich Conaty**, formerly of crosstown college outlet **WFUV**, joins WQEW for weekends.

Howard Stern's national morning



show will originate from **KLSX** Los Angeles Monday (23) and Tuesday (24). An on-air news conference will be held at 7 a.m. (PT) Tuesday at the Palace Theatre to be followed by the mock funeral for rival morning men **Mark Thompson** and **Brian Phelps** of **KLOS**, in the Palace parking lot.

Philadelphia's new modern rock outlet, **WIBF**, flipped from tapes to a full simulcast of sister **WDRE** Long Island, N.Y., Nov. 16. Former **WPST** Trenton, N.J., jock **Mel "Toxic" Taylor**, the only local jock, will host Friday afternoons live from Philadelphia. He will also be filling in for WDRE night jock **Donna Donna** when she goes on maternity leave.

WIBF GM **Dennis Dougherty** tells the Philadelphia Inquirer that if listeners won't accept the simulcast arrangement, he'll hire a staff of local jocks.

Meanwhile, **Ron Morey**, president of **WDRE** and **WIBF** parent **Jarad Broadcasting**, tells New York Newsday that simulcasting WDRE in Philadelphia may be just the beginning of a plan to network the station into other markets such as Boston or perhaps syndicate the programming elsewhere.

A petition to deny the sale of WIBF to Jarad filed by a group that favored the station's old ethnic programming has *not* been dismissed by the FCC as previously reported.

WTKW Syracuse, N.Y., has signed on as "Country 99." **Bob Paris**, who years ago worked at crosstown **WPCX**, is the PD/afternoon driver. The morning man is **Dave Alexander** from **WLPW** Lake Placid, N.Y. **Ron Curtis Jr.**, son of a well-known Syracuse radio personality, is the midday host. **Gary Dennis**, from **WRHP** Syracuse, hosta evenings, with **Mark Smith**, from crosstown **WMCR**, in overnights.

KEZR San Jose, Calif.'s new PD is **Bill Stedman**. He arrives from **WMXJ** Miami, where he held the same title. He fills a long-vacant position ... **KEDG** Las Vegas PD **Don Parker** exits. MD **John Griffin** has been named interim PD.

KYOK Houston has dropped its all-rap format and is simulcasting with crosstown LMA partner urban AC **KHYS** ... **Loyd Ford** joins **WSSL** Nashville as PD, replacing **Mark Elliott**. Ford was previously PD at **KRMD** Shreveport, La.

newsline...

PETER MOORE returns to KCBQ-AM-FM San Diego as GM, a position he held there from 1982-85. He replaces Dave Seibert, now at KLUV Dallas. Moore was most recently GM of the Californula Radio Group, which operates San Diego stations XHTZ, XHLTN, and XHKY.

BARBARA ROBERTS is upped from local sales manager to station manager at KGIL Los Angeles following the sale from Buckley Broadcasting to Mt. Wilson FM Broadcasting. She replaces GM Tom Mosher, who exits along with the rest of the KGIL staff. The station is now being simulcast with co-owned KJQI Anaheim, Calif. Brad Buckley, former marketing director of KGIL and sister KMGX, becomes VP of Buckley Broadcasting.

MARK RENIER has been named GM of WAPW (99X) Atlanta, replacing the late Bill Phippen. Renier was previously GM at WRKO/WBMX Boston and executive VP at parent Atlantic Radio Corp.

OOC HOLLIDAY is upped from GSM to GM at KSRR and KONO-AM-FM San Antonio, replacing Susan Hoffman.

LARRY KAHN has been upped from research/marketing director to VP of research and marketing at Taylor Communications.

STATION SALES: KLIX-AM-FM Twin Falls, Idaho, from Sawtooth Broadcasting Co. to B&B Broadcasting, owner of crosstown KEZJ-AM-FM and KLAD-AM-FM Klamath Falls, Ore., for $850,000.

WNTR Washington, D.C., is expected to flip from its talk and ethnic programming to children's radio following the sale from **Pat Robertson's Broadcast Equities Inc.** to **Capital Kids' Radio Inc.** in mid-January. The sale price is $650,000. Robertson paid $1.6 million for it in 1989, according to the Washington Post. The station is also expected to simulcast on a northern Virginia station and a Baltimore station shortly after it changes format.

In Lexington, Ky., the Herald-Leader reports that Orlando Magic announcer and former Univ. of Kentucky basketball star **Jack "Goose" Givens** will sign on new 50,000-watt outlet **WJGG** in March or April. Givens will also be GM at the station, whose format has not been determined.

Elsewhere in Lexington, adult standards **WHRS** flips to easy listening. Sister top 40 **WLFX** is simulcasting WHRS for now pending a sale, according to the Herald-Leader.

Sam Whitmire takes over as PD at **KYKS** Lufkin, Texas. He comes from **KLUV** Dallas, where he worked swing shifts. He replaces KYKS' **Dave Williams**.

PEOPLE: NEW KFI TALKERS

As expected, former **WKXW** (New Jersey 101.5) Trenton, N.J., afternoon hosts **John Kobylt** and **Ken Champiou** will join **KFI** Los Angeles. Former L.A. police chief **Daryl Gates'** afternoon talk show on KFI will be cut to one hour to make room for Kobylt and Champiou, who will broadcast from 4-7 p.m.

WRZX Indianapolis' new night jock is **WIOT** Toledo, Ohio, APD/MD/night jock **Michael Young**. He replaces **Heidl Hess**, now at **WLUP-FM** Chicago. Filling Hess' MD slot is **LeAnn Summer**, who exits **KLUC** Las Vegas. At WIOT, afternoon driver **Don Davis** is upped to APD/MD. **Dennis O'Brien** moves from late-nights to nights. Weekender **Dave Doran** is upped to late-nights.

Dena Yasner is out as MD at **KKFR** Phoenix. Music mixer **Jerry Moran** adds those duties ... **Steve Anthony**, **KTFM** San Antonio, Texas' dance mix coordinator, adds MD duties, replacing **Ross Knight**.

Former **KISS** San Antonio, Texas, jock **Steve Fisher** joins **WKQX** Chicago for nights, replacing **Doug Blair**, who moves to overnights as **Mike Kelly** exits. Also, weekender **Brian Peck** is upped to middays, replacing **Art Wallis**, now full-time production director.

Local mixer and record producer **Frankie "Hollywood" Rodriguez** joins **WBBM-FM** (B96) Chicago for nights, replacing **Baltazar** ... **WPNT** Chicago midday host **Angela Brooks** exits and is replaced by former **KIOI** San Francisco jock **Jim White**.

The **"Chorizo Crew"** have joined **KYST** Houston in the afternoon slot, replacing **Robbie G.**, who moves to middays. Former midday jock **Maria "Cruisin'" Garcia** exits. The "Chorizo Crew" were previously at crosstown **KQQK**.

At **WXPN** Philadelphia, former crosstown **WMMR** and **WYSP** veteran **Michael Tearson** is upped from weekends to late-nights, replacing **Elise Brown**, who moves to middays. Former midday host **Jonny Meister** moves to production and news.

KYYS (KY102) Kansas City, Mo., OM/marketing director **Jim Marchyshyn** adds marketing director duties at sister station **WDAF** ... **Major Logan** joins **WIVK-AM-FM** Knoxville, Tenn., as director of creative services. He was previously with crosstown **WOKI**.

Jon Matthews joins **WKZL** Greensboro, N.C., for weekends/swing. He previously worked at crosstown outlets **WQFS** and **WUAG** ... **Lee Thompson**, a free-lance jock at **BBC Radio 5** London, is looking for an on-air gig in the U.S. He's in Baltimore until mid-December; call 410-685-1615.

Barry Scott will mark the 500th broadcast of his weekly '70s music show **"The Lost 45's"** Dec. 6. It currently airs on **WBOS** Boston ... **WMJI** Cleveland weekender **Norm N. Nite** will fill in for the vacationing **Ron Lundy** Tuesday (24) through Saturday (28) on **WCBS-FM** New York. He was previously with WCBS-FM from 1973-75 and 1980-88.

Making Ink: Suit Settled, Suicide Cited, And More

Here's a look at what's making radio news in daily newspapers across the country.

The Washington (D.C.) Post reports that the $15 million suit against **WJFK-FM** jocks **Don Geronimo** and **Mike O'Meara** has been settled. The suit was filed against the two jocks, producer **Frank Murphy**, and **Emmis Broadcasting** by PR rep **Carol Sewell** last year when the duo were hosting mornings at crosstown **WAVA**, then owned by Emmis.

The suit says Sewell received harassing phone calls in her hotel room after the jocks launched an on-air attack against her, calling her a "bitch" and a "liar" when an interview she had arranged with actor **Leslie Nielsen** failed to materialize. Terms of the settlement were not disclosed.

The Philadelphia Inquirer reports the death of **WMMR** morning man **John DeBella's** estranged wife, **Annette**, has been ruled a suicide by the local coroner's office. DeBella was found Oct. 17 in her car, which was in the garage with its engine running. Her blood alcohol level was twice what is considered legally drunk.

In Chicago, the Sun-Times reports that a group of Native American activists picketed the studios of **WLS** to protest comments made by morning host **Don Wade**, who reportedly referred to new Colorado senator **Ben Night Horse Campbell** as an "injun" and called Native Americans "savages." Operations director **Drew Hayes** apologized for the station.

The Cincinnati Enquirer reports that **Jacor Communications** has taken an $8.6 million charge in the third quarter to write down the value of some of its radio stations. According to Jacor, the charge reflects a "permanent impairment" to the value of some stations caused by lower than expected operating income and cash flow. Jacor refused to identify the stations in question.

Jacor shareholders will vote on a restructuring of the company at a meeting tentatively set for Dec. 29.

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

WHITNEY HOUSTON JUMPS FROM No. 12 to No. 1 with "I Will Always Love You" (Arista), the first time in more than 20 years that a single jumps from out of the top 10 to No. 1 (see Chart Beat, page 100). The jump was caused by an explosion in sales—from fewer than 30,000 units to more than 120,000—and a strong airplay gain, as well. "Always" is No. 2 in both sales and monitored airplay, but it is close to No. 1 on both charts and is No. 1 overall by a large margin. It is likely to be No. 1 for a long run, at least into 1993, but predictions are dangerous—just last week it didn't seem possible for "Always" to shoot straight to No. 1. The new Hot 100 chart methodology, introduced a year ago, makes it possible for records to hit the top faster because it more quickly and precisely measures both actual radio airplay and precise consumer record purchases.

THE FIVE NEW ENTRIES include one of the highest of the year: a No. 15 debut for "In The Still Of The Nite" by **Boyz II Men** (Motown). The high debut is caused by widespread airplay of the track from the Jacksons TV movie soundtrack before its single release, which occurs this week. "Nite" is No. 1 in airplay at Hot 105 Columbus, Ohio, 92Q Baltimore, and WAQQ Charlotte, N.C. The only new artist to bow on the Hot 100 is the **S.O.U.L. S.Y.S.T.E.M.**, a quartet produced by **Clivilles & Cole** and featuring **Michelle Visage**, formerly of **Seduction**. The group's debut single, entering at No. 77, is "It's Gonna Be A Lovely Day" (Arista), a reworking of **Bill Withers'** No. 30 hit from 1978. "Lovely" is already No. 1 in airplay at Hot 97 New York.

QUICK CUTS: The buge jump of Whitney Houston's single causes five records in the top 10 to be pushed down one or two places while gaining points: the singles by **Shai** (which holds its bullet because of a 24% point gain), the **Heights**, **P.M. Dawn**, **Snap**, and **TLC** . . . Four singles that lose bullets this week are gaining in at least one of the three categories we measure (monitored airplay, small-market playlists, or sales) and may regain bullets next week: "Flex" by **Mad Cobra** (Columbia); "Back To The Hotel" by **N2Deep** (Profile); "Slow And Sexy" by **Shabba Ranks** (Epic); and "Keep The Faith" by **Bon Jovi** (Jambco/Mercury). "Faith" is doing extremely well in some markets. It's No. 1 in airplay at WAPE Jacksonville, Fla., and No. 2 at WYCR York, Pa.

MORE QUICK CUTS: While some parts of the chart are so "loose" that records move up as many as eight places without earning bullets, two records in the 40s take smaller than normal moves. "Faithful" by **Go West** (EMI) moves up only two places to No. 46 despite a 24% point gain, and "Who's Gonna Ride Your Wild Horses" by **U2** (Island) moves up only one notch to No. 48 despite a 26% gain. "Faithful" is top 10 in airplay at nine monitored stations, including Y107 Nashville and WZOU Boston. "Horses" is No. 1 in airplay at WENZ Cleveland and No. 4 at KKYK Little Rock, Ark . . . "Where Does That Leave Love" by **George LaMond** (Columbia) turns around and goes back up to No. 81 on the strength of renewed airplay in Miami and New York. LaMond also has a new single, "Baby I Believe In You," which should chart soon.

HOT 100 RECURRENT SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	**THE ONE** ELTON JOHN (MCA)
2	—	1	**RESTLESS HEART** PETER CETERA (WARNER BROS.)
3	1	2	**GIVING HIM SOMETHING HE . . .** EN VOGUE (ATCO EASTWEST)
4	2	7	**MY LOVIN' (YOU'RE NEVER . . .)** EN VOGUE (ATCO EASTWEST)
5	3	2	**MOVE THIS** TECHNOTRONIC FEATURING YA KID K (SBK)
6	7	3	**LIFE IS A HIGHWAY** TOM COCHRANE (CAPITOL)
7	5	7	**THE BEST THINGS IN LIFE ARE FREE** L. VANDROSS/J. JACKSON (PERSPECTIVE)
8	6	3	**NOVEMBER RAIN** GUNS N' ROSES (GEFFEN)
9	4	7	**COME & TALK TO ME** JODECI (UPTOWN/MCA)
10	8	5	**TAKE THIS HEART** RICHARD MARX (CAPITOL)
11	9	2	**STAY** SHAKESPEAR'S SISTER (LONDON/PLG)
12	10	9	**UNDER THE BRIDGE** RED HOT CHILI PEPPERS (WARNER BROS.)
13	12	7	**KEEP ON WALKIN'** CECE PENISTON (A&M)
14	13	12	**TENNESSEE** ARRESTED DEVELOPMENT (CHRYSALIS)
15	11	2	**THIS USED TO BE MY PLAYGROUND** MADONNA (SIRE/WARNER BROS.)
16	18	29	**FINALLY** CECE PENISTON (A&M)
17	19	28	**I LOVE YOUR SMILE** SHANICE (MOTOWN)
18	26	11	**HOLD ON MY HEART** GENESIS (ATLANTIC)
19	22	10	**IF YOU ASKED ME TO** CELINE DION (EPIC)
20	14	5	**TWILIGHT ZONE** 2 UNLIMITED (RADIKAL/CRITIQUE)
21	15	8	**BABY GOT BACK** SIR MIX-A-LOT (DEF AMERICAN/REPRISE)
22	25	28	**ALL 4 LOVE** COLOR ME BADD (GIANT)
23	20	5	**FRIDAY I'M IN LOVE** THE CURE (FICTION/ELEKTRA)
24	23	17	**SAVE THE BEST FOR LAST** VANESSA WILLIAMS (WING/MERCURY)
25	21	10	**THEY WANT EFX** DAS EFX (ATCO EASTWEST)
26	18	5	**ACHY BREAKY HEART** BILLY RAY CYRUS (MERCURY)
27	24	4	**YOU REMIND ME** MARY J. BLIGE (UPTOWN/MCA)
28	27	12	**DAMN I WISH I WAS YOUR LOVER** SOPHIE B. HAWKINS (COLUMBIA)
29	17	8	**WARM IT UP** KRIS KROSS (RUFFHOUSE/COLUMBIA)
30	28	3	**EVERYBODY'S FREE** ROZALLA (EPIC)

Recurrents are titles which have appeared on the Hot 100 for 20 weeks and have dropped below the top 50.

NOVIK KNOWS THE SCORE IN RCA'S TALENT DRIVE

(Continued from page 10)

picture is rather bleak. RCA's four contributions on this week's Billboard 200 chart all come from its country division. RCA continues to work new projects by priority acts Michael Penn and Me Phi Me; however, the two artists' critical acclaim has yet to turn into commercial success.

Novik, who started with RCA in June, says that among his first tasks was to realign the label's contemporary and dance music roster.

"[RCA president] Joe Galante came in here and obviously made changes with the roster when he started," he says. "Then I came in and tried to consolidate what we had. Unfortunately, we've let a couple of acts go, but now [the roster] is small enough to devote enough time to each project." Novik would not say who he had dropped, but says his department's list of acts now stands at 16.

The label is also in the process of revamping the R&B A&R department under the guidance of Skip Miller, RCA's senior VP of black music. RCA just hired Alison Ball-Gabriel, formerly West Coast director of A&R at EMI Records, as its West Coast senior director of A&R for the black music department. As in the contemporary division, Miller has trimmed the black division's roster to 14 acts. Its biggest success is SWV, whose debut leaps from No. 61 to No. 38 on the Billboard Top R&B Albums chart this week.

"Skip and I both realize it's not about quantity, it's about quality," Novik says. "You might miss a quick one, but we're not going to sell Vanilla Ice just to make a quick buck. Our goal is to build a broad-based roster of quality artists that will turn into catalog sales."

BEATING THE BUSHES

To achieve that goal, Novik says RCA is "actively looking to sign new artists as well as acts that are established to a certain degree. While he notes "there's every possibility" that RCA could go after another multimillion-dollar act, such as recent signee ZZ Top, Novik's acquisitions have been on a smaller scale. Among his signees are the 360s, a Boston-based band that was on indie Link Records. They will have an EP out early next year, to be followed by a full-length album in the fall. Other newcomers include Dillon O'Brian, a singer/songwriter from L.A., and a female-fronted Australian industrial dance rock band called Def FX. Both acts are expected to release their debuts in 1993.

Additionally, as a means to assessing an act's viability without making a significant financial investment, RCA is making singles deals with indie labels with the option to sign the bands involved. For example, it recently funded a single by 700 Miles, a trio on Koko Pop/Shimmy Disc. Novik says, "We're going to observe the single very closely in terms of the reaction and what happens on the street." If the single is successful, RCA could sign the band directly to an album deal.

TWO NEW DANCE IMPRINTS

On the dance front, RCA has inked a deal with I.D. Records, a Chicago-based dance label owned by producer Steve "Silk" Hurley and Frank Rodrigo. "We acquired the rights to their artists," Novik says. "It's not a licensing deal; the songs don't revert back to I.D."

"They have the ability to set up records and then we can take them to the mainstream," Novik says. "There's also another area of I.D. where they will release their own 12-inch singles throughout the year that we will then pick up if they fit us artistically."

For RCA, I.D.'s appeal is based on its artistic depth. "The team Steve has in Chicago is wonderful," Novik says. "It's a creative community where they all write together. These are the kind of artists we're after." The first I.D./RCA release is "Symphony," a single by Donell Rush that is rapidly climbing the dance charts.

RCA has also started its own dance imprint called Uncle Jacks as an outlet for 12-inch singles. "The goal is to give the dance department street credibility," Novik says. "We can develop new music and get a buzz on the potential crossover we can achieve with these records." The first release is "Higher" by Nu Girl Posse.

Michelle Santosuosso, RCA's national director of dance music, has developed a merchandising deal with Fresb Jive Wear whereby Uncle Jacks' logo will appear on T-shirts available for sale at clothing outlets. The logo was designed by Fresh Jive owner Rick Klotz, who also designed House Of Pain's popular logo. To be included in shipments to the stores is a tape of music by Uncle Jacks artists to encourage in-store play.

BOLSTERING EXISTING ACTS

Novik stresses that the flurry of new activity in no way detracts from the attention given to artists who have been on the roster for years. The label is already gearing up for Bruce Hornsby's first album in several years, which is expected to be released in February or March. Rick Astley, in addition to having a song on the "Body Of Evidence" soundtrack on RCA-distributed Milan Records, is also working on a 1993 release.

Restless Heart, signed to RCA Nashville, has an AC and top 40 hit in the making with "When She Cries," which is gaining ground on both charts. Novik says the pop division is working closely with Nashville to coordinate the crossover attack on the current single, as well as with Restless Heart's next release.

With the building blocks in place, Novik says he is confident that RCA will bounce back. "I believe that this is a record company that is now ready to go," he says. "We've got a new set of rules here and a new fresh attitude. We're fully aware of the challenge we've got and we're rising to meet it."

RIAA REQUESTS DAB COPYRIGHT SAFEGUARDS

(Continued from page 5)

relationship between broadcast and sale of prerecorded music," the RIAA comments point out.

Ironically, the record labels themselves are gearing up for electronic home delivery (Billboard, April 6, 1991). But, whereas that would represent a new revenue stream to the industry, DAB services would not have to pay the labels anything for the use of their recordings.

Thus the RIAA has asked the FCC to take into account the "crucial interests of copyright owners of the sound recordings that will comprise the very programming of these new DAB services."

The threat, contends the trade association in its comments, is near and very real: "Digital audio broadcasting services . . . intend to commercially exploit our members' product in direct competition with their customary means of exploitation without either securing authorization from, or providing remuneration to, record companies, musicians, or artists."

SEEKS PERFORMANCE RIGHT

The RIAA's comments to the FCC underscore the industry's new number-one priority now that the Andio Home Taping Act has become law—the quest for a performance right in sound recordings to protect distribution and sales avenues in the digital age.

Long before the emergence of digital technology, the RIAA battled unsuccessfully with the broadcast industry to add a performance right to the U.S. copyright law. Such an amendment would have required analog radio stations to pay fees to labels for broadcast use of sound recordings, similar to the fees now paid to songwriters and music publishers.

The RIAA most recently attempted to gain a performance right and change the arrangement in the '70s; but, despite its congressional lobbying, as well as 1978 and 1991 reports from the Copyright Office favoring such a change, the strong broadcaster lobby convinced Congress that a change was not needed.

About two years ago, however, RIAA legal architects concluded that the new digital age would bring new and greater dangers of unauthorized exploitation of sound recordings that could devastate music sales. They decided their chances of success could be enhanced by bringing the economic threat of the new services to the attention of Congress and government agencies.

When the RIAA discussed this matter with the National Assn. of Broadcasters last year, the NAB was still adamantly opposed to a performance right in analog radio and future digital services to be offered by land-based stations. In fact, NAB officials said at a meeting earlier this month that opposition to a performance right would once again be on their legislative agenda. However, it is not clear where the NAB stands in relation to the RIAA's attack on satellite-delivered DAB, which also poses a threat to traditional broadcasters.

In any case, the figbt for a performance right has begun, and RIAA is starting with the new boys on the block.

"With digital broadcasters able to offer CD-quality music for 'free' or for a marginal cost to the consumer," the RIAA explains to the FCC, "it does not take a great deal of imagination to foresee what choices consnmers will make."

Top 40 Radio Monitor™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 131 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	1	13	**I'D DIE WITHOUT YOU** 2 weeks at No. 1 P.M. DAWN (GEE STREET/LAFACE/ARISTA)
2	10	4	**I WILL ALWAYS LOVE YOU** WHITNEY HOUSTON (ARISTA)
3	3	10	**HOW DO YOU TALK TO AN ANGEL** THE HEIGHTS (CAPITOL)
4	4	12	**REAL LOVE** MARY J. BLIGE (UPTOWN/MCA)
5	2	22	**END OF THE ROAD** BOYZ II MEN (BIV 10/MOTOWN)
6	2	4	**IN THE STILL OF THE NITE** BOYZ II MEN (MOTOWN)
5	5	18	**RHYTHM IS A DANCER** SNAP (ARISTA)
9	8	8	**IF I EVER FALL IN LOVE** SHAI (GASOLINE ALLEY/MCA)
5	5	18	**WHAT ABOUT YOUR FRIENDS** TLC (LAFACE/ARISTA)
10	5	18	**SOMETIMES LOVE JUST AIN'T...** PATTY SMYTH (MCA)
18	18	10	**GOOD ENOUGH** BOBBY BROWN (MCA)
12	14	4	**LAYLA** ERIC CLAPTON (DUCK/REPRISE)
13	19	19	**DO YOU BELIEVE IN US** JON SECADA (SBK/ERG)
18	12	12	**WALKING ON BROKEN GLASS** ANNIE LENNOX (ARISTA)
18	18	18	**WOULD I LIE TO YOU?** CHARLES & EDDIE (CAPITOL)
15	22	2	**RUMP SHAKER** WRECKX-N-EFFECT (MCA)
17	28	2	**TO LOVE SOMEBODY** MICHAEL BOLTON (COLUMBIA)
16	19	2	**SAVING FOREVER FOR YOU** SHANICE (GIANT)
18	18	18	**PEOPLE EVERYDAY** ARRESTED DEVELOPMENT (CHRYSALIS)
20	13	22	**JUST ANOTHER DAY** JON SECADA (SBK/ERG)
21	28	4	**I WISH THE PHONE WOULD RING** EXPOSE (ARISTA)
22	25	4	**LOVE IS ON THE WAY** SAIGON KICK (THIRD STONE/ATLANTIC)
23	20	18	**DO I HAVE TO SAY THE WORDS?** BRYAN ADAMS (A&M)
24	61	2	**DEEPER AND DEEPER** MADONNA (MAVERICK/SIRE/WB)
29	21	18	**HAVE YOU EVER NEEDED...** DEF LEPPARD (MERCURY)
26	34	4	**LITTLE MISS CAN'T BE WRONG** SPIN DOCTORS (EPIC ASSOCIATED/EPIC)
27	28	18	**SHE'S PLAYING HARD TO GET** HI-FIVE (JIVE/RCA)
29	18	12	**FREE YOUR MIND** EN VOGUE (ATCO EASTWEST)
29	30	3	**GANGSTA** BELL BIV DEVOE (MCA)
30	30	5	**EROTICA** MADONNA (MAVERICK/SIRE/WB)
21	23	5	**SOMEONE TO HOLD** TREY LORENZ (EPIC)
32	48	4	**FAITHFUL** GO WEST (EMI/ERG)
33	37	14	**RESTLESS HEART** PETER CETERA (WARNER BROS.)
34	35	4	**MR. WENDAL** ARRESTED DEVELOPMENT (CHRYSALIS)
35	40	2	**WHERE YOU GOIN' NOW** DAMN YANKEES (WARNER BROS.)
30	31	10	**WHEN I LOOK INTO YOUR EYES** FIREHOUSE (EPIC)
37	39	18	**I WILL BE HERE FOR YOU** MICHAEL W. SMITH (REUNION/GEFFEN)
38	32	17	**HUMPIN' AROUND** BOBBY BROWN (MCA)
39	33	18	**FOREVER LOVE** COLOR ME BADD (GIANT)
40	47	4	**NEVER A TIME** GENESIS (ATLANTIC)
41	44	5	**THE LAST SONG** ELTON JOHN (MCA)
42	49	3	**DRIVE** R.E.M. (WARNER BROS.)
43	38	6	**FLEX** MAD COBRA (COLUMBIA)
68	18	5	**KEEP THE FAITH** BON JOVI (JAMBCO/MERCURY)
45	48	4	**CHAINS AROUND MY HEART** RICHARD MARX (CAPITOL)
46	48	14	**BACK TO THE HOTEL** N2DEEP (PROFILE)
41	18	3	**WHEN SHE CRIES** RESTLESS HEART (RCA)
48	59	2	**IT'S GONNA BE A LOVELY DAY** THE S.O.U.L. S.Y.S.T.E.M. (ARISTA)
49	67	19	**WHERE DOES THAT LEAVE LOVE** GEORGE LAMOND (COLUMBIA)
50	62	2	**LOVE CAN MOVE MOUNTAINS** CELINE DION (EPIC)
51	59	2	**WHO'S GONNA RIDE YOUR WILD...** U2 (ISLAND/PLG)
52	65	2	**GIVE IT UP, TURN IT LOOSE** EN VOGUE (ATCO EASTWEST)
53	51	5	**BABY I'M FOR REAL/NATURAL...** AFTER 7 (VIRGIN)
54	57	4	**JOHNNY HAVE YOU SEEN HER?** THE REMBRANDTS (ATCO EASTWEST)
55	58	14	**RIGHT NOW** AL B. SURE! (WARNER BROS.)
56	60	18	**JESUS HE KNOWS ME** GENESIS (ATLANTIC)
57	56	3	**IT'S ALRIGHT** CLASSIC EXAMPLE (HOLLYWOOD BASIC)
58	53	5	**GROOVIN' IN THE MIDNIGHT** MAXI PRIEST (CHARISMA/VIRGIN)
59	69	8	**LOVE SHOULDA BROUGHT YOU...** TONI BRAXTON (LAFACE/ARISTA)
70	68	5	**SO MUCH LOVE** MALAIKA (A&M)
61	64	4	**REALLY INTO YOU** AROUND THE WAY (ATLANTIC)
62	41	20	**THE HITMAN** AB LOGIC (INTERSCOPE)
63	64	2	**SLOW AND SEXY** SHABBA RANKS/JOHNNY GILL (EPIC)
64	64	2	**WALK ON THE OCEAN** TOAD THE WET SPROCKET (COLUMBIA)
65	—	2	**7** PRINCE & THE N.P.G. (PAISLEY PARK/WB)
60	68	18	**ALWAYS THE LAST TO KNOW** DEL AMITRI (A&M)
67	—	4	**HERE WE GO AGAIN!** PORTRAIT (CAPITOL)
68	—	2	**AIN'T NOBODY LIKE YOU** MIKI HOWARD (GIANT)
69	66	3	**DIGGING IN THE DIRT** PETER GABRIEL (GEFFEN)
70	—	12	**TAKE ME IN YOUR ARMS** LIL SUZY (HIGH POWER/WARLOCK)
71	—	2	**I GOT A THANG 4 YA!** LO KEY? (PERSPECTIVE/A&M)
72	—	2	**THE RIGHT KIND OF LOVE** JEREMY JORDAN (GIANT)
73	—	2	**REACH OUT, I'LL BE THERE** MICHAEL BOLTON (COLUMBIA)
14	73	19	**STAY** SHAKESPEAR'S SISTER (LONDON/PLG)
18	60	18	**TAKE A CHANCE ON ME** ERASURE (MUTE/ELEKTRA)

◯ Tracks moving up the chart with airplay gains. © 1992. Billboard/BPI Communications.

TOP 40 RADIO RECURRENT MONITOR

1	—	1	**ALL I WANT** TOAD THE WET SPROCKET (COLUMBIA)
2	1	2	**BABY-BABY-BABY** TLC (LAFACE/ARISTA)
3	3	16	**MY LOVIN' (YOU'RE NEVER...)** EN VOGUE (ATCO EASTWEST)
4	5	6	**MOVE THIS** TECHNOTRONIC (SBK/ERG)
5	2	3	**PLEASE DON'T GO** K.W.S. (NEXT PLATEAU/LONDON/PLG)
6	4	2	**I WANNA LOVE YOU** JADE (GIANT)
7	7	2	**THE ONE** ELTON JOHN (MCA)
8	10	7	**LIFE IS A HIGHWAY** TOM COCHRANE (CAPITOL)
9	9	8	**GIVING HIM SOMETHING HE...** EN VOGUE (ATCO EASTWEST)
10	8	8	**THE BEST THINGS IN LIFE ARE FREE** L. VANDROSS/J. JACKSON (PERSPECTIVE)
11	—	1	**JUMP AROUND** HOUSE OF PAIN (TOMMY BOY)
12	11	5	**TAKE THIS HEART** RICHARD MARX (CAPITOL)
13	6	9	**COME & TALK TO ME** JODECI (UPTOWN/MCA)
14	12	13	**TENNESSEE** ARRESTED DEVELOPMENT (CHRYSALIS)
15	13	35	**FINALLY** CECE PENISTON (A&M)
16	15	8	**KEEP ON WALKIN'** CECE PENISTON (A&M)
17	14	31	**I LOVE YOUR SMILE** SHANICE (MOTOWN)
18	18	35	**ALL 4 LOVE** COLOR ME BADD (GIANT)
19	16	20	**SAVE THE BEST FOR LAST** VANESSA WILLIAMS (WING/MERCURY)
20	19	12	**IF YOU ASKED ME TO** CELINE DION (EPIC)
21	17	4	**TWILIGHT ZONE** 2 UNLIMITED (RADIKAL/CRITIQUE)
22	25	11	**HOLD ON MY HEART** GENESIS (ATLANTIC)
23	—	19	**TO BE WITH YOU** MR. BIG (ATLANTIC)
24	24	10	**AIN'T 2 PROUD 2 BEG** TLC (LAFACE/ARISTA)
25	20	18	**LIVE AND LEARN** JOE PUBLIC (COLUMBIA)

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

HOT 100 A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

- 68 **360 DEGREES (WHAT GOES AROUND)** (Rushtown, ASCAP)
- 88 **7** (Controversy, ASCAP/WB, ASCAP)
- 84 **AIN'T NOBODY LIKE YOU** (Virgin, BMI/Buffalo Music Factory, BMI) HL
- 41 **ALL I WANT** (Wet Sprocket, ASCAP/Sony Tunes, ASCAP) HL
- 73 **ALONE WITH YOU** (Al B. Sure!,/Willaare, /EMI April,/Across 110th Street,ASCAP) HL/WBM
- 62 **ALWAYS THE LAST TO KNOW** (Polygram, ASCAP) HL
- 86 **ALWAYS TOMORROW** (Foreign Imported, BMI) CPP
- 95 **AM I THE SAME GIRL** (Unichappell, BMI) HL
- 48 **BABY-BABY-BABY** (Kear, BMI/Greenskirt, BMI)
- 59 **BABY I'M FOR REAL/NATURAL HIGH** (Jobete, ASCAP/Crystal Jukebox, ASCAP) CPP
- 25 **BACK TO THE HOTEL** (Promuse, BMI/Deep Groove, BMI/Vouges, BMI)
- 44 **CHAINS AROUND MY HEART** (Chi-Boy, ASCAP/Feesongs, BMI) CLM
- 96 **CONSTANT CRAVING** (Bumstead, Socan/Zavion, Socan/Zomba, ASCAP) HL
- 74 **CROSSOVER** (Panicken, ASCAP/Saja, BMI/Troutman's, BMI)
- 58 **DIGGING IN THE DIRT** (Real World,/Hidden Pun,BMI)
- 42 **DO I HAVE TO SAY THE WORDS?** (Badams, /Almo,/Zomba,/Testatyme,ASCAP) CPP
- 17 **DO YOU BELIEVE IN US** (Estefan, ASCAP/Foreign Imported, BMI) CPP
- 38 **DRIVE** (Night Garden, BMI/Unichappell, BMI) HL
- B **END OF THE ROAD (FROM BOOMERANG)** (Kear, BMI/Ensign, BMI/Greenskurt, BMI) CPP
- 18 **EROTICA** (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Shepsongs, ASCAP/MCA, ASCAP) HL/WBM
- 46 **FAITHFUL** (Dodgy, ASCAP/EMI April, ASCAP/Martin Page, ASCAP/Famous, ASCAP) WBM
- 30 **FLEX** (Aunt Hilda, ASCAP/Zomba, ASCAP/Shadows Int'l, BMI)
- 37 **FOREVER LOVE (FROM MO' MONEY)** (Me Good, /Flyte Tyme,/Burbank Plaza, ASCAP)WBM
- 21 **FREE YOUR MIND** (Irving, BMI) CPP
- 90 **GAMES** (Count Chuchula,/Trycep,/Black Satin,/Big Giant,/Warner-Tamerlane, BMI)WBM
- 32 **GANGSTA** (Hip City, ASCAP/Hi Frost, ASCAP)
- 10 **GOOD ENOUGH** (Kear, BMI/Greenskirt, BMI)
- 63 **GROOVIN' IN THE MIDNIGHT** (Def Mix, ASCAP/EMI, ASCAP/Main, BMI/Virgin, ASCAP/Pow Wow, ASCAP) WBM/HL
- 26 **HAVE YOU EVER NEEDED SOMEONE SO BAD** (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL
- 76 **HERE IT COMES** (Def Jam, ASCAP/Mind Squad, ASCAP/Totally Mental, ASCAP)
- 60 **HERE WE GO AGAIN!** (Hee Bee Dooinit, ASCAP/Unit 4, ASCAP/WB, ASCAP/Stone Diamond, BMI/Jobete, ASCAP/Black Bull, ASCAP/Doll Face, BMI) HL/CPP
- 69 **THE HITMAN** (BMG, ASCAP/Wax World, ASCAP/USA Import Antwerp, ASCAP) HL
- 80 **HOW ABOUT THAT** (Warner Chappell, ASCAP/TJT, ASCAP/Phantom, ASCAP/WB, ASCAP) WBM
- 70 **HOW DO YOU DO!** (EMI Blackwood, BMI/Jimmy Fun, BMI) CLM
- 2 **HOW DO YOU TALK TO AN ANGEL** (Tyrell, BMI/Bug, BMI/Songsters, BMI/Warner-Tamerlane, BMI) WBM
- 36 **HUMPIN' AROUND** (Kear, BMI/Greenskirt, BMI/MCA, ASCAP/Bobby Brown, ASCAP/Stylz, ASCAP) HL
- 5 **I'D DIE WITHOUT YOU (FROM BOOMERANG)** (MCA, ASCAP) HL
- 94 **I DON'T CARE** (EMI, ASCAP/Island, ASCAP)
- 3 **IF I EVER FALL IN LOVE** (Gasoline Alley, BMI) HL
- 58 **I GOT A THANG 4 YA!** (New Perspective, ASCAP)
- 87 **I MISSED THE BUS** (EMI April, ASCAP/So So Def, ASCAP) WBM
- 99 **I'M STILL WAITING** (EMI April,/Across 110th Street,/DeSaving Mob,/WB, ASCAP) WBM
- 15 **IN THE STILL OF THE NITE (I'LL REMEMBER)** (Llee, BMI)
- 73 **IT'S ALRIGHT** (Buff Man,/Screw Box,/Fat Hat, BMI)
- 77 **IT'S GONNA BE A LOVELY DAY** (Unichappell, BMI/Golden Withers, ASCAP)
- 49 **I WANNA LOVE YOU (FROM CLASS ACT)** (WB, ASCAP/Gradington, ASCAP/MCA, ASCAP/Warner-Tamerlane, ASCAP/Music Corp. Of America, BMI) HL/WBM
- 1 **I WILL ALWAYS LOVE YOU (FROM THE BODYGUARD)** (Velvet Apple, BMI) CPP
- 33 **I WILL BE HERE FOR YOU** (Ryan, ASCAP/Warner-ASCAP/Realsongs, ASCAP) WBM/HL
- 31 **I WISH THE PHONE WOULD RING** (Ensign, ASCAP/Captain Hook, BMI/Marvin Morrow, BMI) CPP
- 67 **JESUS HE KNOWS ME** (Anthony Banks, BMI/Philip Collins, PRS/Michael Rutherford, BMI/Hit & Run, BMI/Hidden Pun, BMI) WBM
- 54 **JOHNNY HAVE YOU SEEN HER?** (WB, ASCAP/W3705, ASCAP/Warner-Tamerlane, ASCAP/100 Billion Dollar, BMI) WBM
- 13 **JUMP AROUND** (T-Boy, ASCAP/Soul Assasins, ASCAP/MCA, ASCAP) HL
- 73 **JUMP!** (Scully, ASCAP)
- 35 **JUST ANOTHER DAY** (Estefan, ASCAP/Foreign Imported, BMI) CPP
- 29 **KEEP THE FAITH** (Polygram Int'l,/Bon Jovi, /Aggressive,/EMI April, /Desmobile, ASCAP) HL
- 39 **THE LAST SONG** (Big Pig, ASCAP/Warner Chappell, ASCAP) HL
- 12 **LAYLA** (Stigwood, BMI) HL
- 27 **LITTLE MISS CAN'T BE WRONG** (Sony Songs, BMI/Mow B'Low, BMI) HL
- 65 **LOVE CAN MOVE MOUNTAINS** (Realsongs, ASCAP) WBM
- 14 **LOVE IS ON THE WAY** (Love Tribe, ASCAP/MCA, ASCAP) HL
- 53 **LOVE SHOULDA BROUGHT YOU HOME** (Saba Seven,/Kear,/Ensign, /Greenskirt, BMI) CPP
- 66 **MY NAME IS PRINCE** (NPG,/WB, ASCAP) WBM
- 50 **NEVER A TIME** (Anthony Banks, BMI/Phil Collins, PRS/M Rutherford, PRS) WBM
- 81 **NO ONE ELSE ON EARTH** (Sony Tree, BMI/Edisto Sound, BMI/Sony Cross Keys, ASCAP/EMI Golden Torch, ASCAP/Heart Street, ASCAP) HL/CPP
- 71 **NO ORDINARY LOVE** (Angel, ASCAP/Silver Angel, ASCAP/Playhard, ASCAP)
- 93 **NOT ENOUGH TIME** (Polygram, ASCAP) HL
- 95 **NOTHING BROKEN BUT MY HEART** (Realsongs, ASCAP) WBM
- 23 **PEOPLE EVERYDAY** (EMI Blackwood, BMI/Arrested Development, BMI) WBM
- 45 **PLEASE DON'T GO** (Harrich,/Longitude, BMI) WBM
- B **REAL LOVE** (Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI) HL
- 85 **REALLY INTO YOU** (Kendo, BMI/Antisia, ASCAP/Bleu Nig, ASCAP)
- 7 **RHYTHM IS A DANCER** (Hanseatic, ASCAP/Songs Of Logic, BMI/Intersong, ASCAP) HL
- 52 **RIGHT NOW** (Al B. Sure!,/Willaare,/EMI April,/Across 110th Street,) HL/WBM
- 4 **RUMP SHAKER** (EMI April, ASCAP/Abdur Rahman, ASCAP/D. Wynn, ASCAP/Zomba, ASCAP) WBM
- 24 **SAVING FOREVER FOR YOU** (Realsongs, ASCAP) WBM
- 81 **SESAME'S TREET** (EMI Waterford, ASCAP/Sesame Street, ASCAP)
- 34 **SHE'S PLAYING HARD TO GET** (Zomba, ASCAP/RHO, ASCAP) WBM
- 43 **SLOW AND SEXY** (Flyte Tyme, ASCAP/Sony Songs, BMI/Zomba, ASCAP/Aunt Hilda, ASCAP/Songs Of PolyGram, BMI/Izat, BMI/EMI Virgin, ASCAP/EMI April, ASCAP) HL/WBM
- 64 **SLOW DANCE (HEY MR. DJ)** (Willesden, BMI/R.Kelly, BMI/Zomba, ASCAP/310 Jammin', ASCAP)
- 22 **SOMEONE TO HOLD** (M Carey, BMI/Sony Songs, BMI/WB, ASCAP/Wallyworld, ASCAP) WBM/HL
- 11 **SOMETIMES LOVE JUST AIN'T ENOUGH** (EMI Blackwood, BMI/Pink Smoke, BMI/WB, ASCAP/Hampstead Heath, ASCAP) HL/WBM
- 82 **SWEET NOVEMBER** (Kear,/Sony Epic/Solar, BMI)HL
- 78 **SYMPHONY OF DESTRUCTION** (Screen Gems-EMI, BMI/Mustaine, BMI) WBM
- 100 **THESE ARE DAYS** (Christian Burrel, ASCAP)
- 19 **TO LOVE SOMEBODY** (Gibb Brothers, BMI/Careers-BMG, BMI) HL
- 16 **WALKING ON BROKEN GLASS** (La Lennoxa, ASCAP/BMG, ASCAP) HL
- 57 **WALK ON THE OCEAN** (Sony Tunes, ASCAP/Wet Sprocket, ASCAP) HL
- 88 **WASHED AWAY** (Falling Sky,/BMG, ASCAP)HL
- B **WHAT ABOUT YOUR FRIENDS (D.A.R.P., ASCAP/Dive One, BMI/Pebbitone, ASCAP/Tizbiz, ASCAP) WBM**
- 47 **WHEN I LOOK INTO YOUR EYES** (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP) HL
- 51 **WHEN SHE CRIES** (EMI April, ASCAP/Son Mare, BMI) WBM
- 81 **WHERE DOES THAT LEAVE LOVE** (Hit & Run, /Tesha,/Barbosa,/Shapiro Bernstein & Co.,/Hit & Hold, ASCAP) WBM
- 28 **WHERE YOU GOIN' NOW** (Ranch Rock, ASCAP/Warner-Tamerlane, ASCAP/Tranquility Base, ASCAP/WB, ASCAP/Broadhead, BMI) WBM
- 48 **WHO'S GONNA RIDE YOUR WILD HORSES** (U2, ASCAP/Chappell & Co., ASCAP) HL
- 55 **WICKED** (Gangsta Boogie, ASCAP/WB, ASCAP/One In The Chamba, ASCAP) WBM
- 83 **WORK TO DO** (Ronnie Rums, ASCAP/EMI April, ASCAP/Bovina, ASCAP) HL
- 20 **WOULD I LIE TO YOU?** (Virgin, BMI) HL
- 72 **YESTERDAYS** (Guns N' Roses,/Virgin, /West Arkeen,/Warner-Tamerlane,/Mamaroneck,/EMI April, ASCAP/McCleod, BMI) HL/WBM
- 92 **YOU GOTTA BELIEVE** (WB,/Donne D, ASCAP)WBM
- 97 **YOU LIED TO ME** (EMI, PRS/Colgems-EMI, ASCAP/MCA, ASCAP/Shepsongs, ASCAP) WBM/HL

Top Singles Sales™

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

SoundScan

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	1	9	**RUMP SHAKER** WRECKX-N-EFFECT (MCA) 3 weeks at No. 1
2	11	2	**I WILL ALWAYS LOVE YOU** WHITNEY HOUSTON (ARISTA)
3	2	6	**IF I EVEN FALL IN LOVE** SHAI (GASOLINE ALLEY/MCA)
4	3	7	**HOW DO YOU TALK TO AN ANGEL** THE HEIGHTS (CAPITOL)
5	6	9	**I'D DIE WITHOUT YOU** P.M. DAWN (GEE STREET/LAFACE/ARISTA)
5	5	22	**JUMP AROUND** HOUSE OF PAIN (TOMMY BOY)
5	5	18	**END OF THE ROAD** BOYZ II MEN (BIV 10/MOTOWN)
5	5	18	**RHYTHM IS A DANCER** SNAP (ARISTA)
5	5	18	**WHAT ABOUT YOUR FRIENDS** TLC (LAFACE/ARISTA)
10	10	18	**BACK TO THE HOTEL** N2DEEP (PROFILE)
31	9	14	**SOMETIMES LOVE JUST AIN'T...** PATTY SMYTH (MCA)
12	19	5	**GOOD ENOUGH** BOBBY BROWN (MCA)
13	13	19	**LOVE IS ON THE WAY** SAIGON KICK (THIRD STONE/AG)
18	18	5	**EROTICA** MADONNA (MAVERICK/SIRE/WB)
18	18	18	**FREE YOUR MIND** EN VOGUE (ATCO EASTWEST/AG)
16	14	2	**FLEX** MAD COBRA (COLUMBIA)
18	18	18	**REAL LOVE** MARY J. BLIGE (UPTOWN/MCA)
18	18	18	**WOULD I LIE TO YOU?** CHARLES & EDDIE (CAPITOL)
19	23	2	**LAYLA** ERIC CLAPTON (DUCK/REPRISE/WB)
20	18	18	**PEOPLE EVERYDAY** ARRESTED DEVELOPMENT (CHRYSALIS)
18	20	5	**SLOW AND SEXY** SHABBA RANKS/JOHNNY GILL (EPIC)
22	14	4	**SOMEONE TO HOLD** TREY LORENZ (EPIC)
23	12	18	**HUMPIN' AROUND** BOBBY BROWN (MCA)
18	18	3	**WICKED** ICE CUBE (PRIORITY)
29	18	5	**FOREVER LOVE** COLOR ME BADD (GIANT)
28	25	18	**HAVE YOU EVER NEEDED...** DEF LEPPARD (MERCURY)
27	—	4	**GANGSTA** BELL BIV DEVOE (MCA)
28	28	8	**WALKING ON BROKEN GLASS** ANNIE LENNOX (ARISTA)
29	29	18	**SHE'S PLAYING HARD TO GET** HI-FIVE (JIVE/RCA)
30	28	4	**TO LOVE SOMEBODY** MICHAEL BOLTON (COLUMBIA)
31	20	5	**SESAME'S TREET** SMART E'S (PYROTECH)
22	29	13	**RIGHT NOW** AL B. SURE! (WARNER BROS.)
33	40	8	**DRIVE** R.E.M. (WARNER BROS.)
29	21	5	**KEEP THE FAITH** BON JOVI (JAMBCO/MERCURY)
29	37	5	**MY NAME IS PRINCE** PRINCE & THE N.P.G. (PAISLEY PARK/WB)
36	59	2	**SAVING FOREVER FOR YOU** SHANICE (GIANT/WARNER BROS.)
37	37	5	**I WILL BE HERE FOR YOU** MICHAEL W. SMITH (REUNION/GEFFEN)
38	48	7	**SYMPHONY OF DESTRUCTION** MEGADETH (CAPITOL)
39	51	3	**I GOT A THANG 4 YA!** LO-KEY? (PERSPECTIVE/A&M)
40	34	21	**PLEASE DON'T GO** K.W.S. (NEXT PLATEAU/LONDON/PLG)
41	52	3	**LOVE SHOULDA BROUGHT YOU...** TONI BRAXTON (LAFACE/ARISTA)
42	33	13	**WHEN I LOOK INTO YOUR EYES** FIREHOUSE (EPIC)
43	35	15	**SLOW DANCE (HEY MR. DJ)** R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
68	20	23	**NOVEMBER RAIN** GUNS N' ROSES (GEFFEN)
45	68	5	**I MISSED THE BUS** KRIS KROSS (RUFFHOUSE/COLUMBIA)
46	61	4	**DO YOU BELIEVE IN US** JON SECADA (SBK/ERG)
18	43	3	**NO ONE ELSE ON EARTH** WYNONNA (CURB/MCA)
48	14	4	**WHO'S GONNA RIDE YOUR WILD...** U2 (ISLAND/PLG)
49	14	2	**THE LAST SONG** ELTON JOHN (MCA)
50	64	2	**LITTLE MISS CAN'T BE WRONG** SPIN DOCTORS (EPIC ASSOCIATED/EPIC)
51	18	18	**JUMP!** THE MOVEMENT (SUNSHINE/ARISTA)
52	14	2	**WHERE YOU GOIN' NOW** DAMN YANKEES (WARNER BROS.)
53	39	5	**YOU GOTTA BELIEVE** MARKY MARK (INTERSCOPE/AG)
68	53	18	**360 DEGREES (WHAT GOES...)** GRAND PUBA (ELEKTRA)
69	68	5	**SWEET NOVEMBER** TROOP (ATLANTIC/AG)
69	41	20	**BABY GOT BACK** SIR MIX-A-LOT (DEF AMERICAN/REPRISE)
41	60	10	**COULD'VE BEEN ME** BILLY RAY CYRUS (MERCURY)
68	18	18	**I WANNA LOVE YOU** JADE (GIANT)
59	56	4	**HERE WE GO AGAIN!** PORTRAIT (CAPITOL)
60	68	21	**THIS USED TO BE MY PLAYGROUND** MADONNA (SIRE/WARNER BROS.)
61	62	4	**GAMES** CHUCKII BOOKER (ATLANTIC/AG)
62	18	23	**BABY-BABY-BABY** TLC (LAFACE/ARISTA)
53	45	20	**ACHY BREAKY HEART** BILLY RAY CYRUS (MERCURY)
68	57	5	**NO ORDINARY LOVE** SADE (EPIC)
65	68	5	**HERE IT COMES** MC SERCH (DEF JAM/CHAOS/COLUMBIA)
68	68	21	**STAY** SHAKESPEAR'S SISTER (LONDON/PLG)
57	60	18	**DO I HAVE TO SAY THE WORDS?** BRYAN ADAMS (A&M)
88	63	18	**CROSSOVER** EPMD (RAL/CHAOS/COLUMBIA)
28	53	18	**GIVING HIM SOMETHING HE...** EN VOGUE (ATCO EASTWEST/AG)
20	68	18	**WARM IT UP** KRIS KROSS (RUFFHOUSE/COLUMBIA)
21	68	18	**THE ONE** ELTON JOHN (MCA)
72	68	18	**JUST ANOTHER DAY** JON SECADA (SBK/ERG)
73	—	2	**BABY I'M FOR REAL/NATURAL...** AFTER 7 (VIRGIN)
18	41	18	**ALONE WITH YOU** TEVIN CAMPBELL (QWEST/WB)
75	18	10	**NOTHING BROKEN BUT MY HEART** CELINE DION (EPIC)

◯ Singles with increasing sales. © 1992. Billboard/BPI Communications and SoundScan, Inc.

Billboard® HOT 100 SINGLES™

FOR WEEK ENDING NOV. 28, 1992

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ ★ NO. 1 ★ ★ ★	
1	40	40	3	**I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD")** D.FOSTER (D.PARTON)	◆ WHITNEY HOUSTON (C) (D) ARISTA 1-2490
2	1	1	1	**HOW DO YOU TALK TO AN ANGEL** S.TYRELL (B.COFFING,S.TYRELL,S.TYRELL)	◆ THE HEIGHTS (C) (V) CAPITOL 44890
3	2	2	2	**IF I EVER FALL IN LOVE** C.MARTIN (C.MARTIN)	◆ SHAI (C) (M) (T) (X) GASOLINE ALLEY 5451/MCA
4	5	5	9	**RUMP SHAKER▲** T.RILEY,D.WYNN,A.DAVIDSON,M.RILEY,T.FYFFE (DAVIDSON,WYNN,RILEY,RILEY,HOLLINS)	◆ WRECKX-N-EFFECT (C) (M) (T) (V) MCA 54388
5	9	9	12	**I'D DIE WITHOUT YOU (FROM "BOOMERANG")** ● P.M.DAWN (A.CORDES)	◆ P.M. DAWN (C) (M) (T) (X) GEE STREET/LAFACE 2-4034/ARISTA
6	4	2	20	**END OF THE ROAD (FROM "BOOMERANG")▲** BABYFACE,L.A.REID,D.SIMMONS (BABYFACE,D.SIMMONS,L.A.REID)	◆ BOYZ II MEN (C) (V) BIV 10 2178 MOTOWN
7	6	7	16	**RHYTHM IS A DANCER** ● SNAP (B.BENITES,J.GARRETT III,T.AUSTIN,D.BUTLER)	◆ SNAP (C) (M) (T) ARISTA 1-2437
8	9	11	14	**REAL LOVE** ● M.L.ROONEY,M.MORALES (M.C.ROONEY,M.MORALES)	◆ MARY J. BLIGE (C) (M) (T) (V) (X) UPTOWN 54455/MCA
9	7	8	13	**WHAT ABOUT YOUR FRIENDS** ● D.AUSTIN,D.AUSTIN,L.LOPES)	◆ TLC (C) (M) (T) (X) LAFACE 2-4025/ARISTA
10	11	12	7	**GOOD ENOUGH** L.A.REID,BABYFACE,D.SIMMONS (BABYFACE,L.A.REID,D.SIMMONS)	◆ BOBBY BROWN (C) (M) (T) (V) (X) MCA 54517
11	8	5	16	**SOMETIMES LOVE JUST AIN'T ENOUGH** ● R.BITTAN (P.SMYTH,G.BURTNIK)	◆ PATTY SMYTH (C) (V) (X) MCA 54403
12	14	16	9	**LAYLA** R.TITELMAN (E.CLAPTON,J.GORDON)	◆ ERIC CLAPTON (C) (V) DUCK 18787/REPRISE
13	10	10	23	**JUMP AROUND▲** GRANDMIXER MIXED BY L.MUGGERUD,E.SCHRODY)	◆ HOUSE OF PAIN (C) (M) (T) (X) TOMMY BOY 526
14	15	17	13	**LOVE IS ON THE WAY** J.BIELER (J.BIELER)	◆ SAIGON KICK (C) THIRD STONE 98530/ATLANTIC
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
15	NEW ▶		1	**IN THE STILL OF THE NITE (I'LL REMEMBER)** BOYZ II MEN (F.PARRIS)	BOYZ II MEN (C) (V) MOTOWN 2193
16	16	14	13	**WALKING ON BROKEN GLASS** S.LIPSON (A.LENNOX)	◆ ANNIE LENNOX (C) (X) ARISTA 1-2452
17	22	23	10	**DO YOU BELIEVE IN US** E.ESTEFAN JR.,C.OSTWALD,J.CASAS (J.SECADA,M.A.MOREJON)	◆ JON SECADA (C) (D) (V) SBK 50408/ERG
18	13	9	7	**EROTICA** MADONNA,S.PETTIBONE (MADONNA,S.PETTIBONE)	◆ MADONNA (C) (D) (M) (T) (V) (X) MAVERICK/SIRE 18782/WARNER BROS
19	23	24	7	**TO LOVE SOMEBODY** D.FOSTER,M.BOLTON,R.GIBB,R.GIBB)	◆ MICHAEL BOLTON (C) (D) (V) COLUMBIA 74733
20	18	15	15	**WOULD I LIE TO YOU?** J.DEUTSCH,M.LEVISON,P.VALE)	◆ CHARLES & EDDIE (C) (V) (X) CAPITOL 44809
21	17	13	12	**FREE YOUR MIND** T.MCELROY,D.FOSTER,T.MCELROY,D.FOSTER)	◆ EN VOGUE (C) (D) (M) (T) (V) (X) ATCO EASTWEST 98487
22	19	22	9	**SOMEONE TO HOLD** W.AFANASIEFF,M.CAREY,M.CAREY,W.AFANASIEFF,T.LORENZ)	◆ TREY LORENZ (C) (D) (V) EPIC 74482
23	20	19	16	**PEOPLE EVERYDAY** ● SPEECH (SPEECH)	◆ ARRESTED DEVELOPMENT (C) (T) (V) CHRYSALIS 50391/ERG
24	28	35	6	**SAVING FOREVER FOR YOU** D.FOSTER,J.WARREN)	◆ SHANICE (C) GIANT 18719
25	24	25	21	**BACK TO THE HOTEL** ● JOHNNY Z,M.ZUNINO,J.TROUTMAN,E.LYON)	◆ N2DEEP (C) (T) PROFILE 5367
26	21	18	15	**HAVE YOU EVER NEEDED SOMEONE SO BAD** M.SHIPLEY (JEFF LEPPARD,[illegible])	◆ DEF LEPPARD (C) (V) MERCURY 864 136
				★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★	
27	36	39	7	**LITTLE MISS CAN'T BE WRONG** SPIN (DOCTORS,P.DEVENDERT,T.LAROCKA/SPIN DOCTORS)	◆ SPIN DOCTORS (C) EPIC ASSOCIATED 74473/EPIC
28	35	36	8	**WHERE YOU GOIN' NOW** R.NEVISON (TOMMY,[illegible],K.TED)	◆ DAMN YANKEES (C) (V) WARNER BROS. 18128
29	31	32	6	**KEEP THE FAITH** B.ROCK,U.BON JOVI,R.SAMBORA,D.CHILD)	◆ BON JOVI (C) (V) (X) JAMBCO 864 442/MERCURY
30	30	38	7	**FLEX** C.DILLON,E.BROWN,C.DILLON,B.THOMPSON)	◆ MAD COBRA (C) (D) (M) (T) COLUMBIA 74373
31	40	41	5	**I WISH THE PHONE WOULD RING** S.THOMPSON,M.BARBIERO (M.JAY,M.MORROW)	◆ EXPOSE (C) (M) (T) (X) ARISTA 1-2466
				★ ★ ★ POWER PICK/SALES ★ ★ ★	
32	50	79	3	**GANGSTA** DR.FREEZE,DR.FREEZE)	BELL BIV DEVOE (C) (V) MCA 54555
33	27	29	11	**I WILL BE HERE FOR YOU** M.HEIDEMANN,M.W.SMITH,M.W.SMITH,D.WARREN)	◆ MICHAEL W. SMITH (C) REUNION 19139/EFFEN
34	26	20	18	**SHE'S PLAYING HARD TO GET** T.ALLEN,[illegible],W.WALTON)	◆ HI-FIVE (C) (T) JIVE 42067/RCA
35	29	30	33	**JUST ANOTHER DAY** ● E.ESTEFAN,JR.,J.CASAS,C.OSTWALD,J.SECADA,M.A.MOREJON)	◆ JON SECADA (C) (D) (V) SBK 05388/ERG
36	33	28	17	**HUMPIN' AROUND** ● L.A.REID,BABYFACE,D.SIMMONS,(L.A.REID,BABYFACE,D.SIMMONS,B.BROWN,STYLZ)	◆ BOBBY BROWN (C) (M) (T) (V) (X) MCA 54342
37	25	21	10	**FOREVER LOVE (FROM "MO' MONEY")** [illegible],T.LEWIS,C.ELLIS,M.BADD,T.LOR,M.BADD,J.HARRIS III,T.LEWIS)	◆ COLOR ME BADD (C) (V) GIANT 18727
38	43	46	5	**DRIVE** S.STIPE,M.MILLS,BERRY,BUCK MILLS,STIPE)	◆ R.E.M. (C) (D) (V) WARNER BROS. 18729
39	45	50	5	**THE LAST SONG** C.THOMAS II,[illegible],TAUPIN)	◆ ELTON JOHN (C) MCA 54620
40	34	31	26	**BABY-BABY-BABY▲** L.A.REID,D.SIMMONS,BABYFACE,L.A.REID,D.SIMMONS)	◆ TLC (C) (M) (T) LAFACE 2-4026/ARISTA
41	38	33	23	**ALL I WANT** G.MACKILLOP,D.DINNING,R.GUSS,T.NICHOLS,G.PHILLIPS)	◆ TOAD THE WET SPROCKET (C) (D) COLUMBIA 74355
42	39	34	18	**DO I HAVE TO SAY THE WORDS?** R.LANGE,B.ADAMS,R.ADAMS,R.J.LANGE,J.VALLANCE)	◆ BRYAN ADAMS (C) A&M 1611
43	41	43	6	**SLOW AND SEXY** ◆ SHABBA RANKS (FEATURING JOHNNY GILL) J.AM,T.LEWIS,C.ELLIS,M.HARRIS III,E.LEWIS,GORDON,DILLON,DUNBAR,TUCKER,LAW)	(C) (M) (T) (X) EPIC 74741
44	44	44	6	**CHAINS AROUND MY HEART** R.MARX,W.MAYFIELD,WAYFIELD)	◆ RICHARD MARX (C) (V) CAPITOL 44848
45	32	27	24	**PLEASE DON'T GO** ● C.KING,W.WILLIAMS,H.CASEY,R.FINCH)	◆ K.W.S. (C) (M) (T) (X) NEXT PLATEAU/LONDON 339/PLG
46	48	56	4	**FAITHFUL** P.WOLF,P.COX,R.DRUMMIE,M.PAGE)	◆ GO WEST (C) EMI 50411/ERG
47	37	26	16	**WHEN I LOOK INTO YOUR EYES** D.PRATER (C.SNARE,R.LEVERTY)	◆ FIREHOUSE (C) (V) EPIC 74440
48	49	59	4	**WHO'S GONNA RIDE YOUR WILD HORSES** S.LILLYWHITE,B.LANGE,B.ENO,(BONO,U2)	◆ U2 (C) (T) (X) ISLAND 864 [illegible]/PLG
49	42	37	21	**I WANNA LOVE YOU (FROM "CLASS ACT")** V.BENFORD (V.BENFORD,R.SPEARMAN)	◆ JADE (C) (T) (V) (X) GIANT 18950
50	54	54	4	**NEVER A TIME** N.DAVIS,R.COLBY,GENESIS (T.BANKS,P.COLLINS,M.RUTHERFORD)	GENESIS (C) (D) ATLANTIC 87411
51	55	68	3	**WHEN SHE CRIES** J.LEO,RESTLESS HEART (M.BEESON,S.LEMAIRE)	◆ RESTLESS HEART (C) (V) RCA 62412
52	47	47	14	**RIGHT NOW** AL B.SURE!,K.WEST (AL B.SURE!,K.WEST)	◆ AL B. SURE! (C) (T) (X) WARNER BROS. 18815
53	47	47	3	**LOVE SHOULDA BROUGHT YOU HOME (FROM "BOOMERANG")** L.A.REID,BABYFACE,D.SIMMONS (B.WATSON,BABYFACE,D.SIMMONS)	◆ TONI BRAXTON (C) LAFACE 2-4035/ARISTA
54	57	68	1	**JOHNNY HAVE YOU SEEN HER?** THE REMBRANDTS (P.SOLEM,D.WILDE)	◆ THE REMBRANDTS (C) (D) ATCO EASTWEST 98504
55	55	—	2	**WICKED** TORCHA CHAMBA,ICE CUBE (ICE CUBE,D.JAGUAR,TORCHA CHAMBA)	◆ ICE CUBE (M) (T) (X) PRIORITY 53813*
56	52	57	9	**DIGGING IN THE DIRT** D.LANOIS,P.GABRIEL (P.GABRIEL)	◆ PETER GABRIEL (C) (V) (X) GEFFEN 19136
57	68	91	3	**WALK ON THE OCEAN** G.MACKILLOP (D.DINNING,R.GUSS,T.NICHOLS,G.PHILLIPS)	◆ TOAD THE WET SPROCKET (C) (D) (V) COLUMBIA 74706
58	66	96	3	**I GOT A THANG 4 YA!** L.ALEXANDER,PROF.,T.III ALEXANDER,T.TOLBERT)	◆ LO-KEY? (C) (T) PERSPECTIVE 0008/A&M
59	64	69	4	**BABY I'M FOR REAL/NATURAL HIGH** D.SIMMONS,KAYO,M.GAYE,A.GAYE,C.MCCORMICK)	◆ AFTER 7 (C) VIRGIN 12623
60	79	98	3	**HERE WE GO AGAIN!** PORTRAIT (M.SAULSBURY,E.KIRKLAND,P.JOHNSON,S.WONDER,S.GREEN)	◆ PORTRAIT (C) (T) CAPITOL 44865
61	60	78	8	**SESAME'S TREET** MR. TOM LUNA,C.N.ARNOLD (RAPOSO,HEART & STONE)	◆ SMART E'S (C) (M) (T) (X) PYROTECH 10083/ATLANTIC
62	58	66	10	**SWEET NOVEMBER** S.RUSSELL (BABYFACE)	◆ TROOP (C) ATLANTIC 87445
63	69	77	5	**GROOVIN' IN THE MIDNIGHT** DUNBAR,BENNETT,TUCKER,MORALES,PRIEST (MORALES,ELLIOTT,TUCKER,BENNETT)	◆ MAXI PRIEST (C) (T) (V) (X) VIRGIN 12617
64	53	51	15	**SLOW DANCE (HEY MR. DJ)** R.KELLY (R.KELLY,T.BLATCHER,M.JEFFERSON)	◆ R. KELLY & PUBLIC ANNOUNCEMENT (C) JIVE 42092
65	95	—	2	**LOVE CAN MOVE MOUNTAINS** R.WAKE (D.WARREN)	◆ CELINE DION (C) (T) (V) EPIC 74337
66	59	55	8	**MY NAME IS PRINCE** PRINCE & THE N.P.G. (PRINCE,TONY M.)	◆ PRINCE AND THE NEW POWER GENERATION (C) (D) (M) (T) (V) (X) PAISLEY PARK 18707/WARNER BROS.
67	67	73	18	**JESUS HE KNOWS ME** GENESIS,N.DAVIS (T.BANKS,P.COLLINS,M.RUTHERFORD)	◆ GENESIS (C) ATLANTIC 87454
68	76	80	7	**360 DEGREES (WHAT GOES AROUND)** GRAND PUBA MAXWELL (M.DIXON)	◆ GRAND PUBA (C) (M) (T) ELEKTRA 64708
69	77	70	18	**THE HITMAN** P.GILLIS (P.GILLIS,J.BULTINCK,C.MURRILL)	◆ AB LOGIC (C) (M) (T) INTERSCOPE 98506
70	63	58	7	**HOW DO YOU DO!** C.OFWERMAN (P.GESSLE)	◆ ROXETTE (C) (X) EMI 50470/ERG
71	87	81	4	**NO ORDINARY LOVE** SADE (SADE,MATTHEWMAN)	◆ SADE (C) (D) (V) EPIC 74734
72	83	—	2	**YESTERDAYS** M.CLOUD,GUNS N' ROSES (W.A.ROSE,W.ARKEEN,D.JAMES,B.MCCLOUD)	◆ GUNS N' ROSES (C) (V) GEFFEN 19142
73	71	74	17	**JUMP!** KANDOR THE MOVEMENT (A.MORA,R.VISSION,HAZZE)	◆ THE MOVEMENT (C) (M) (T) SUNSHINE 1-2474/ARISTA
74	65	64	19	**CROSSOVER** ● E.SERMON,P.SMITH,E.SERMON,P.SMITH,R.TROUTMAN,L.TROUTMAN)	◆ EPMD (C) (M) (T) (V) (X) RAL 7413/CHAOS
75	78	86	3	**IT'S ALRIGHT (FROM "SOUTH CENTRAL")** K.T.B.,B.H.ABDULSAMAD (K.B.T.ABDULSAMAD,R.PENNON,J.WOLFE)	◆ CLASSIC EXAMPLE (C) HOLLYWOOD BASIC 64690
76	74	75	7	**HERE IT COMES** WOLF EPIC (MC SERCH,B.MAZUR)	◆ MC SERCH (C) (M) (T) DEF JAM 74414/CHAOS
77	NEW ▶		1	**IT'S GONNA BE A LOVELY DAY** R.CLIVILLES,D.COLE (WITHERS,SCARBOROUGH,CLIVILLES,COLE,NEVER,VISAGE)	◆ THE S.O.U.L. S.Y.S.T.E.M. (C) (M) (T) (X) ARISTA 1-2486
78	91	94	7	**SYMPHONY OF DESTRUCTION** D.MUSTAINE,M.NORMAN (MUSTAINE)	◆ MEGADETH (C) (V) (X) CAPITOL 44886
79	75	76	7	**ALONE WITH YOU** AL B.SURE!,K.WEST (AL B.SURE!,K.WEST)	◆ TEVIN CAMPBELL (C) QWEST 18874/WARNER BROS.
80	61	53	12	**HOW ABOUT THAT** T.THOMAS (B.HOWE,T.THOMAS)	◆ BAD COMPANY (C) (D) (X) ATCO EASTWEST 98509
81	99	85	17	**WHERE DOES THAT LEAVE LOVE** M.LIGGETT,C.RAWLINS,J.LANGE,J.BANTA/ANELLO	◆ GEORGE LAMOND (C) (M) (T) (X) COLUMBIA 74425
82	70	52	16	**ALWAYS THE LAST TO KNOW** G.NORTON (G.URRIE)	◆ DEL AMITRI (C) A&M 1604
83	72	54	10	**WORK TO DO** G.BROWN,DR.JAM PHASE 5,V.WILLIAMS (D.K.ISLEY,R.ISLEY,R.ISLEY)	◆ VANESSA WILLIAMS (C) (T) (V) (X) WING 863 540/MERCURY
84	97	—	2	**AIN'T NOBODY LIKE YOU** L.HUMES (L.HUMES)	◆ MIKI HOWARD (C) GIANT 18849
85	80	71	18	**NOTHING BROKEN BUT MY HEART** W.AFANASIEFF (D.WARREN)	◆ CELINE DION (C) (V) EPIC 74336
86	81	83	5	**ALWAYS TOMORROW** E.ESTEFAN,JR.,J.CASAS,C.OSTWALD,(G.ESTEFAN)	◆ GLORIA ESTEFAN (C) (V) EPIC 74472
87	90	82	9	**I MISSED THE BUS** J.DUPRI (J.DUPRI)	◆ KRIS KROSS (C) (T) RUFFHOUSE 74498/COLUMBIA
88	88	97	3	**WASHED AWAY** J.HARDY (T.COCHRANE)	TOM COCHRANE (C) (X) CAPITOL 44879
89	100	100	4	**REALLY INTO YOU** K.DIAZ,K.DIAZ,R.MCDONALD,W.SALTER,W.WITHERS)	AROUND THE WAY (C) (M) (T) ATLANTIC 87427
90	94	—	2	**GAMES** C.BOOKER (C.BOOKER,G.LEVERT,C.J.ANTHONY)	◆ CHUCKII BOOKER (C) ATLANTIC 87448
91	92	90	6	**NO ONE ELSE ON EARTH** T.BROWN (S.LORRE,S.HARRIS,J.COLUCCI)	◆ WYNONNA (C) (V) CURB 54449/MCA
92	73	63	10	**YOU GOTTA BELIEVE** D.WAHLBERG (D.WAHLBERG,J.MARSHALL,T.MAXWELL)	◆ MARKY MARK & THE FUNKY BUNCH (C) (M) (T) INTERSCOPE 98492
93	86	72	15	**NOT ENOUGH TIME** M.OPITZ,INXS (A.FARRISS,M.HUTCHENCE)	◆ INXS (C) (D) ATLANTIC 87437
94	NEW ▶		1	**I DON'T CARE** SHAKESPEAR'S [illegible]TER,A.MOULDER (S.FAHEY,M.DETROIT,R.FELDMAN,SHEARMUR)	◆ SHAKESPEAR'S SISTER (C) (T) LONDON 869 946/PLG
95	82	62	12	**AM I THE SAME GIRL** P.S.O'DUFFY,E.RICHARD,W.SANDERS)	◆ SWING OUT SISTER (C) (V) FONTANA 864 170/MERCURY
96	84	67	18	**CONSTANT CRAVING** G.PENNY,B.MINK,K.D.LANG (K.D.LANG,B.MINK)	◆ K.D. LANG (C) (V) SIRE 18942/WARNER BROS.
97	85	65	13	**YOU LIED TO ME** S.PETTIBONE,C.DENNIS (C.DENNIS,S.PETTIBONE,T.SHIMKIN)	◆ CATHY DENNIS (C) (M) (T) (X) POLYDOR 863 462 PLG
98	NEW ▶		1	**7** PRINCE AND THE NEW POWER GENERATION (PRINCE)	◆ PRINCE AND THE NEW POWER GENERATION (C) (D) (V) PAISLEY PARK 18824/WARNER BROS.
99	89	92	5	**I'M STILL WAITING** D.SWING,AL B.SURE! (D.SWING)	◆ JODECI (C) (M) (T) (V) (X) UPTOWN 54451/MCA
100	NEW ▶		1	**THESE ARE DAYS** P.FOX (BUCK,MERCHANT)	◆ 10,000 MANIACS (C) ELEKTRA 64700

Records with the greatest airplay and sales gains this week. ◆Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1992, Billboard/BPI Communications.

Single Reviews

EDITED BY LARRY FLICK

POP

▶ **WARRANT The Bitter Pill** (3:34)
PRODUCER: Michael Wagener
WRITER: J. Lane
PUBLISHERS: Virgin Songs/Dick Dragon, BMI
Columbia 74818 (c/o Sony) (cassette single)

Headbangin' band should swing back onto top 40 airwaves with relative ease, thanks to this well-produced rock ballad. Crunchy guitar chords and a snakey lead give an otherwise soft tune a necessary and credible metal edge. Front man Jani Lane is in strong voice, and will likely enjoy increased comparisons to Jon Bon Jovi. From the current "Dog Eat Dog" album.

★ **PRINCE & THE NEW POWER GENERATION 7** (4:23)
PRODUCERS: Prince & The New Power Generation
WRITER: Prince
PUBLISHERS: Controversy/WB, ASCAP
REMIXER: Keith "K.C." Cohen
Paisley Park 18824 (c/o Warner Bros.) (cassette single)

You can never be too sure of what this Paisley dude will serve up next. This time, he concocts a stew of old and new flavors: retro-funk shuffle beats are countered by hip-hop-style scratching and topped with flower-child strumming and sitars. The hook is rousing and immediate, and should find a welcome home at several levels lickety-split.

JAMMY Walk Away (3:47)
PRODUCER: Carlos Berrios
WRITERS: Jammy, P. Scaturro, F. Reyes, C. Berrios
PUBLISHER: not listed
Vibe/Cutting 271 (maxi-cassette single)

Pop/dance ingenue made minor inroads with her first single, "Infatuation." With aid of super freestyle producer Carlos Berrios, she's poised for a breakthrough at crossover radio. This percussive ditty sports a funky "new-school" vibe and a brain-embedding hook that benefits from Jammy's li'l girl vocal style.

★ **JUDE COLE Tell The Truth** (4:16)
PRODUCERS: Jude Cole, James Newton Howard
WRITERS: J. Cole, J. Newton Howard
PUBLISHERS: EMI-Blackwood/Coleison, BMI; MCA, ASCAP
Reprise 18673 (c/o Warner Bros.) (cassette single)

Cole is one of those artists that offer one near-perfect pop tune after another with little-to-no grandstanding. This contagious, acoustic-anchored rock ballad from his stellar "Start The Car" will hopefully sneak onto pop and AC playlists, and make him the major star he deserves to be.

JEANNETTE KATT When I Do Wrong I Do It So Right (3:42)
PRODUCER: Brian Malouf
WRITER: J. Katt
PUBLISHER: Peer International
A&M 8066 (c/o PGD) (cassette single)

Bright strummed guitar, propped up by a synth bass, complements Katt's malleable, flirty vocal. This tune could do double duty at pop and rock formats. Programmers should think Bangles, or Divinyls, and give it a spin.

JUDY TORRES I Love You For All Seasons (3:49)
PRODUCERS: Mickey Garcia, Elvin Molina
WRITER: S. Young
PUBLISHER: Longitude, BMI
Profile 5386 (cassette single)

It seems like eons since we've heard from Torres. She proves that her alto range has matured twofold amid a percolating Latin/dance twirler. A fluid, insinuating sax solo floats about, offsetting the track from the usual freestyle fare. Fine for crossover radio, not to mention assorted clubs.

R & B

▶ **AL B. SURE! Natalie** (4:38)
PRODUCERS: Al B. Sure!, Kyle West
WRITERS: Al B. Sure!, K. West
PUBLISHERS: Al B Sure! Industries/EMI-April/Willarie, ASCAP
Warner Bros. 5785 (cassette single)

Second helping from "Sexy Versus" is yet another soulful and romantic interlude that matches throaty spoken passages with sweet singing and a dramatic undercurrent of percussion. A late-night delight that nicely showcases Sure!'s most assured performance to date. Perfect for adult-leaning urban formats.

▶ **ALI DEE Who's Da Flava** (3:48)
PRODUCER: Ali Dee
WRITERS: A. Dee, C. Ellington, Juice
PUBLISHERS: 40 Thieves/Music Corp. Of America/Madman, BMI; Loose Juice, ASCAP
EMI/ERG 04663 (c/o CEMA) (cassette single)

New rapper Dee breaks a sweat on this fun and danceable pop/hip-hop romp. His rapid-fire phrasing is a good contrast to the track's air-punching chants at the chorus. Crisp beats and slowly insinuating melody add up to a potential bit at several formats—but don't be surprised if urban is first to jump aboard. Also, check out "Bring It On" on the flipside.

INOIA IRVIN Make Your Move (5:57)
PRODUCER: Abdul Basit
WRITER: I. Irvin
PUBLISHER: Abdul Basit
REMIXER: Dave Comacho
World Wide Class 1138 (cassette single)

Irvin dons the image of sassy vamp on this peppy R&B/dance number. Could find a home at adventurous urban outlets, though reach would be broader with a more cushiony remix. Contact: 201-596-9434.

COUNTRY

▶ **WYNONNA My Strongest Weakness** (3:59)
PRODUCER: Tony Brown
WRITERS: N. Judd, M. Reid
PUBLISHERS: Kentucky Sweetheart/Almo/Bno Blues, BMI/ASCAP
Curb/MCA 54270 (c/o Uni) (7-inch single)

Wynonna gives a stately and majestic reading to a song that fully deserves it. Pensive and frsught with inevitability.

▶ **SAWYER BROWN All These Years** (3:20)
PRODUCERS: Randy Scruggs, Mark Miller
WRITER: M. McAnally
PUBLISHER: Beginner Music
Curb 1031 (7-inch single)

A downer, but effectively presented for a dreary breakup number. The positive is that listeners are left feeling that there was a meeting of the minds.

NEW & NOTEWORTHY

THE MUSICAL CAST FROM TOYS FEATURING WENOY & LISA The Closing Of The Year (4:20)
PRODUCER: Trevor Horn
WRITERS: T. Horn, H. Zimmer
PUBLISHERS: Fox Film Music/Unforgettable Songs/Zoe Zimmer, BMI
Geffen 19148 (c/o Uni) (cassette single)

Tune from the soundtrack to Robin Williams' new film, "Toys," oozes with seasonal glad tidings. Wendy & Lisa deliver delicate and heartwarming vocals that sound quite a bit like Kate Bush, while Seal adds an inspirational verse midway through the song. Producer Trevor Horn injects a dreamy, cinematic keyboard sound that swirls around a gleefully chirping children's choir. Watch pop and AC pundits get into the holiday spirit and pounce on this one out of the box.

GAMILAH SHABAZZ America's Living In A War Zone (4:04)
PRODUCERS: Norval Curtis, Johnny Marrs
WRITERS: J. Marrs, G. Shabazz, Ice Cube, M. Dixon, Mr. Biggs, Me Phi Me
PUBLISHERS: MGM MX/Amjhaad/Lanch Mob/Rushtown, ASCAP; Biggs/EMI-Blackwood/It's CeeCee Tee, BMI
RCA 62405 (c/o BMG) (12-inch single)

Daughter of Malcolm X makes a crackling debut as a rapper on this ferocious, angry hip-hop jam. Her hard-hitting, world-weary words are complemented by equally potent guest shots by Ice Cube, Grand Puba, Me Phi Me, Mr. Biggs, and MMG. Rigid, assaulting beats support well-placed scratches and restrained funk guitar riffs. Sound bites from speeches by Malcolm X strengthen track's punch. Would deservedly do well under any circumstances, though timing with release of Spike Lee's biopic on the activist sure does help.

JOHN ANDERSON Let Go Of The Stone (3:20)
PRODUCERS: James C. Stroud, John Anderson
WRITERS: M.D. Barnes, M. Troy
PUBLISHERS: Irving/Hardtoscratch, BMI, WB/Two Sons, ASCAP
BNA 62410-2 (c/o BMG) (CD single; cassette version also available, **BNA 62410-4**)

A thoughtfully written and exquisitely executed ballad. Anderson is at his most emotionally persuasive here.

▶ **DEBORAH ALLEN Rock Me (In The Cradle Of Love)** (3:42)
PRODUCER: Rafe VanHoy
WRITER: R. Van Hoy, D. Allen
PUBLISHERS: Royz Boyz/Posey, BMI
Giant 24485 (c/o Warner Bros.) (CD single)

A hit song and a fine vocalist, but both are lost in the muddy production.

▶ **MARTINA McBRIDE Cheap Whiskey** (3:08)
PRODUCERS: Paul Worley, Ed Seay
WRITERS: E. Gordy Jr., J. Rushing
PUBLISHERS: Sony Tree/Paulding County, BMI/PolyGram/Amanda-Lin, ASCAP
RCA 62398 (c/o BMG) (7-inch single)

This is McBride's strongest single to date. The lyrics pound ahead relentlessly as McBride and Garth Brooks provide the bittersweet harmonies.

JEFF CHANCE A Heartache On Her Hands (3:22)
PRODUCER: Harold Shedd
WRITERS: B. Cannon, J. Northrup
PUBLISHERS: PRI/Buddy Cannon/Famous, ASCAP
Mercury 798 (c/o PolyGram) (CD promo)

Vocal production on Chance is warm and begs to be listened to, but a less than exceptional song fails to masquerade as a hit.

CEE CEE CHAPMAN Two Ships That Passed In The Moonlight (3:27)
PRODUCERS: Jimmy Bowen, Cee Cee Chapman
WRITER: H. Prestwood
PUBLISHER: Careers, BMI
Curb 1027 (7-inch single)

Chapman may have a standard on her hands. Certainly this anatomy of a one-nighter—and its consequence—is a story worth hearing.

CORBIN/HANNER I Will Stand By You (3:21)
PRODUCERS: Harold Shedd, Joe Scaife, Jim Cotton, Corbin/Hanner
WRITER: B. Corbin
PUBLISHERS: Famous/Bob Corbin, ASCAP
Mercury 807 (c/o PolyGram) (CD promo)

Potentially handsome lead vocals oversing weak, weak material.

DANCE

ANN CONSUELO Do It For Love (6:33)
PRODUCERS: D. Carr, Nick Nice
WRITER: not listed
PUBLISHER: not listed
REMIXER: Mindwarp, Champion, Kevin Saunderson
Big Beat 1919 (c/o Atlantic) (12-inch single)

European club diva follows "See The Day" with a sturdy, pop-juiced bouser. Belted vocals pump dimension into a standard, bass-heavy groove. A myriad of remixes take aim at a variety of DJs. Best of tbe bunch is Kevin Saunderson's hard'n'wriggling rendering, whicb is chock full of tasty synth effects.

BALINOA MICHAELS No Second Chance (6:21)
PRODUCERS: Fernando Rosano, Balinda Michaels, Andy Pimen, Juan Rosano
WRITER: A. Laboy
PUBLISHER: Betterdey's Productions/Tonk, BMI
Warlock 130 (12-inch single)

Attitude is the order of the day on this rsw, underground houser. Michaels is a stylish presence, strutting with confidence over a hot bass line. Carefully dispersed guitar solos give the track a unique, somewhat funk/disco edge.

FAST EDDIE Bak Oa Oa Scene (5:00)
PRODUCER: Fast Eddie
WRITER: L.B. Watkins
PUBLISHERS: Vision & Range/Ha-Ha-Ha, ASCAP
V&R 12302 (12-inch single)

Famed Chicago hip-house artist stomps back into the public eye with an aggressive jam that is heavy on fist-waving rhymes and light techno nuances. A peak-bour flight well worth taking. Contact: 312-573-1800.

CLOUD 9 Do You Want Me (no timing listed)
PRODUCER: Victor Simonelli
WRITER: not listed
PUBLISHER: not listed
REMIXER: V. Simonelli
Sub-Urban 2 (12-inch single)

Kinetic garage jam illustrates how much New York producer Victor Simonelli has grown as a tunesmith. A hard beat is dressed with silky synths, a languid sax solo, and diva-style vocal vamping. An ambient good time. Contact: 212-472-7975.

TONEY LEE No Matter (5:47)
PRODUCERS: Toney Lee, Ivan Reid, Jay Dixon
WRITERS: T. Lee, I. Reid
PUBLISHER: Emotive, ASCAP
REMIXER: Jay Dixon
Emotive 736 (12-inch single)

Lee's gospel background empowers this deep-houser with a rich, soulful quality. He is surrounded by muted horns and spiraling disco strings, which give the track a decidedly retro feel. Choose from a myriad of solid mixes by Jay Dixon. Contact: 212-645-7330.

AC

▶ **JENNIFER WARNES True Emotion** (3:50)
PRODUCERS: Jennifer Warnes, C. Roscoe Beck, Eliot Scheiner
WRITERS: J. Warnes, J. Fann, B. Ginn
PUBLISHERS: Warnes/Copyright Management/Almless, BMI; Woggle, ASCAP
REMIXERS: Eliot Scheiner, Jennifer Warnes
Private Music 81009 (CD promo)

Here's another jewel from Warnes' sparkling current album, "The Hunter." A laidback pop/rock arrangement allows her to deliver a well-shaded vocal that is often reminiscent of '80s-era Linda Ronstadt. A nice one for lively AC formats, though open-minded album-rockers would be smart to give this one a shot, too.

LINDA RONSTADT Entre Abismos (3:21)
PRODUCERS: Peter Asher, George Massenburg
WRITER: V. M. Matos
PUBLISHER: Promotora Hispano Americanos de Musica, BMI
Elektra 8694 (CD promo)

As on the previous "Frenesi," this mambo number lacks the grit and passion to be convincing. There is no denying the sincerity in Ronstadt's eternally delightful voice is evident, although the production is at times too slick and antiseptic. One for the diehards.

TORI AMOS Winter (4:38)
PRODUCER: Davitt Sigerson
WRITER: T. Amos
PUBLISHER: Sword & Stone, ASCAP
Atlantic 4800 (cassette single)

Atlantic deserves credit for its continual support of this unique and refreshing artist. One more try at radio approval from her "Little Earthquakes" album is a stark and moving ballad that focuses on a beartfelt vocal and a slow-building piano/string arrangement. Memorable.

NIKKI SHAU Father Up Above (4:12)
PRODUCER: Carl Rogel
WRITER: N. Shau
PUBLISHER: not listed
Haze 1003 (cassette single)

Shau comes on like a cross between Stevie Nicks and Tori Amos on this slow and spiritual ballad. Although dense production values are not very complementary, Shau sbows notable vocal and lyrical potential. Deserves a fatter remix. Contact: 213-466-1448.

ROCK TRACKS

PANTERA Walk (5:14)
PRODUCERS: Terry Date, Vinnie Paul, Pantera
WRITERS: Pantera
PUBLISHERS: Power Metal/Cota, BMI
Atco 4868 (c/o Atlantic) (CD promo)

Tightly played and tigbtly produced, this metal construct carefully doles out doses of bloodless guitar and abrasive vocals. Overly metered approach deflates power, but metal programmers may take interest.

LEVELLERS 15 Years (3:09)
PRODUCER: Al Scott
WRITERS: Levellers
PUBLISHER: Empire Music
Elektra 868D (CD promo)

Aggressive folk-rock tune buoys a mournful tale of broken love and sorrows drowned in alcohol. Vocals, often left to fend for themselves over percussion, do better when surrounded by the band's whirling dervish of sound. Additional, unreleased tracks include a spot-on cover of "The Devil Went Down To Georgia."

LOS LOBOS Kiko And The Lavender Moon (3:36)
PRODUCERS: Mitchell Froom, Los Lobos
WRITERS: O. Hidalgo, L. Perez
PUBLISHERS: Davinco/No K O., BMI
Slash 18659 (c/o Warner Bros.) (cassette single)

This late release from "Kiko" offers a setting and story for the title character. Complex, thoughtful, and touched with canny percussion and accordion—a nursery rbyme set to jazz accompaniment—this tune will likely prove a tough fit for most rock playlists.

★ **AIRLINES Steady Goes** (no timing listed)
PRODUCERS: Airlines, Chad Swanberg
WRITER: J. Nelson
PUBLISHERS: Airlines, Quixotic
Quixotic 003 (7-inch single)

Dueling guitars give the song crazy rbythms and cool melodies, while hazy, doubletracked vocals and bubbly bass put the power in this pop. Easily absorbed into the memory, but elusive enough to require multiple listens. Contact: Quixotic Records, G.P.O. Box 7296, New York, N.Y. 10016.

GEORGE THOROGOOD & THE DESTROYERS Louie Ta Frisco (4:15)
PRODUCERS: Terry Manning, The Delaware Destroyers
WRITER: C. Berry
PUBLISHER: Isalee, BMI
EMI/ERG 04650 (c/o CEMA) (CD promo)

Thorogood never fails to deliver no-frills bar-room rock with all of the unabashed passion and abandon it requires. Here, he takes on a nugget from the Chuck Berry catalog, and is ably supported by the enduring Ian Stuart on piano. A blast for album-rockers.

RAP

▶ **GETO BOYS Damn R Feels Good To Be A Gangsta** (no timing listed)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: N-The-Water, ASCAP
Rap-A-Lot 01 (CD single)

Minimal samples, built into a sweet, almost hummable mix, go against the gangsta grain, giving the song extra dimension. Group offers its definition of a real gangsta ("think deep" and "don't sleep"). Laidback and likely to strike a chord. B side "The Unseen" is a misogynist anti-abortion rant that seems to make the mistake of panning George Bush for being pro-choice.

★ **FM Gimme What You Got! (For A Pork Chop)** (3:21)
PRODUCER: Terry Turner
WRITER: not listed
PUBLISHERS: Loose Kool/SOH, BMI, B&M/Three Cheers, ASCAP
Avenue 1212 (CD single)

Who'da thunk that "pork chop" would be the source for a cheeky bit of sexual double-entendre? Hilarious nursery-rhyme rap verses are dressed with fun samples and a derivative swing beat. It's the chorus, however, that will seep into your brain and never let go. Answer record to popular "Where They At" is a guilty pleasure with novelty appeal. Contact: 901-388-1190.

K SOLO Letterman (3:21)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Atlantic 4797 (CD promo)

Dizzying raps of mixed spoken and spelled parts prove addicting, and challenging to decipher. A good jam, too.

PICKS (▶): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with tha broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Billboard® TOP 40 AIRPLAY™

FOR WEEK ENDING NOVEMBER 28, 1992

Broadcast Data Systems DETECTIONS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 top 40/mainstream and 36 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1992, Billboard/BPI Communications, Inc.

TOP 40/MAINSTREAM

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
			★ ★ ★ No. 1 ★ ★ ★	
4	1	4	**HOW DO YOU TALK TO AN ANGEL** CAPITOL — 5 weeks at No. 1	THE HEIGHTS
2	2	6	**I'D DIE WITHOUT YOU (FROM "BOOMERANG")** GEE STREET/LAFACE/ARISTA	P.M. DAWN
3	6	6	**DO YOU BELIEVE IN US** SBK/ERG	JON SECADA
4	9	9	**LAYLA** DUCK/REPRISE	ERIC CLAPTON
5	4	9	**SOMETIMES LOVE JUST AIN'T ENOUGH** MCA	PATTY SMYTH
9	9	9	**WALKING ON BROKEN GLASS** ARISTA	ANNIE LENNOX
7	6	6	**GOOD ENOUGH** MCA	BOBBY BROWN
8	12	6	**REAL LOVE** UPTOWN/MCA	MARY J. BLIGE
8	10	6	**LOVE IS ON THE WAY** THIRD STONE/ATLANTIC	SAIGON KICK
16	7	9	**WOULD I LIE TO YOU?** CAPITOL	CHARLES & EDDIE
			★ ★ ★ AIRPOWER ★ ★ ★	
11	20	4	**I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD")** ARISTA	WHITNEY HOUSTON
12	13	6	**TO LOVE SOMEBODY** COLUMBIA	MICHAEL BOLTON
13	9	9	**END OF THE ROAD (FROM "BOOMERANG")** BIV 10/MOTOWN	BOYZ II MEN
14	20	6	**LITTLE MISS CAN'T BE WRONG** EPIC ASSOCIATED/EPIC	SPIN DOCTORS
13	11	9	**HAVE YOU EVER NEEDED SOMEONE SO BAD** MERCURY	DEF LEPPARD
16	16	9	**WHERE YOU GOIN' NOW** WARNER BROS.	DAMN YANKEES
			★ ★ ★ AIRPOWER ★ ★ ★	
17	28	3	**IN THE STILL OF THE NIGHT** MOTOWN	BOYZ II MEN
13	19	7	**RHYTHM IS A DANCER** ARISTA	SNAP
			★ ★ ★ AIRPOWER ★ ★ ★	
19	26	4	**FAITHFUL** EMI/ERG	GO WEST
26	19	9	**ALL I WANT** COLUMBIA	TOAD THE WET SPROCKET
21	14	9	**FREE YOUR MIND** ATCO EASTWEST	EN VOGUE
22	17	9	**WHEN I LOOK INTO YOUR EYES** EPIC	FIREHOUSE
23	23	6	**KEEP THE FAITH** JAMBCO/MERCURY	BON JOVI
24	15	7	**EROTICA** MAVERICK/SIRE/WARNER BROS.	MADONNA
25	22	9	**DO I HAVE TO SAY THE WORDS?** A&M	BRYAN ADAMS
26	21	9	**I WILL BE HERE FOR YOU** REUNION/GEFFEN	MICHAEL W. SMITH
27	27	6	**WHAT ABOUT YOUR FRIENDS** LAFACE/ARISTA	TLC
28	31	3	**I WISH THE PHONE WOULD RING** ARISTA	EXPOSE
25	24	9	**JUST ANOTHER DAY** SBK/ERG	JON SECADA
30	25	9	**SOMEONE TO HOLD** EPIC	TREY LORENZ
31	32	4	**DRIVE** WARNER BROS.	R.E.M.
32	40	2	**IF I EVER FALL IN LOVE** GASOLINE ALLEY/MCA	SHAI
33	29	9	**CHAINS AROUND MY HEART** CAPITOL	RICHARD MARX
34	37	4	**WHO'S GONNA RIDE YOUR WILD HORSES** ISLAND/PLG	U2
35	34	2	**WHEN SHE CRIES** RCA	RESTLESS HEART
36	38	3	**NEVER A TIME** ATLANTIC	GENESIS
37	36	2	**THE LAST SONG** MCA	ELTON JOHN
38	39	5	**JOHNNY HAVE YOU SEEN HER?** ATCO EASTWEST	THE REMBRANDTS
39	NEW▶		**WALK ON THE OCEAN** COLUMBIA	TOAD THE WET SPROCKET
40	33	9	**PLEASE DON'T GO** NEXT PLATEAU/LONDON/PLG	K.W.S.

INCREASING IMPACT

SHANICE GIANT — SAVING FOREVER FOR YOU
MADONNA MAVERICK/SIRE/WARNER BROS. — DEEPER AND DEEPER
CELINE DION EPIC — LOVE CAN MOVE MOUNTAINS
10,000 MANIACS ELEKTRA — THESE ARE DAYS
SHAKESPEAR'S SISTER LONDON/PLG — I DON'T CARE
TOM COCHRANE CAPITOL — WASHED AWAY
MAXI PRIEST CHARISMA/VIRGIN — GROOVIN' IN THE MIDNIGHT
BELL BIV DEVOE MCA — GANGSTA
DAN BAIRD DEF AMERICAN/WARNER BROS. — I LOVE YOU PERIOD
THE SOUP DRAGONS BIG LIFE/MERCURY — PLEASURE
INXS ATLANTIC — TASTE IT
GUNS N' ROSES GEFFEN — YESTERDAYS
INFORMATION SOCIETY TOMMY BOY — PEACE & LOVE INC.

SONIA DADA CHAMELEON — YOU AIN'T THINKING
WRECKX-N-EFFECT MCA — RUMP SHAKER
JEREMY JORDAN GIANT — THE RIGHT KIND OF LOVE
GODDESS ATLANTIC — SEXUAL
CURTIS STIGERS ARISTA — NEVER SAW A MIRACLE
MICHAEL BOLTON COLUMBIA — REACH OUT, I'LL BE THERE
MAD COBRA COLUMBIA — FLEX

INITIAL IMPACT

PRINCE & THE N.P.G. PAISLEY PARK/WARNER BROS. — 7
GEORGE LAMOND COLUMBIA — BABY, I BELIEVE IN YOU
WILSON PHILLIPS SBK/ERG — FLESH & BLOOD
FOREIGNER ATLANTIC — WITH HEAVEN ON OUR SIDE

TOP 40/RHYTHM-CROSSOVER

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
			★ ★ ★ No. 1 ★ ★ ★	
1	2	2	**IF I EVER FALL IN LOVE** GASOLINE ALLEY/MCA — 1 week at No. 1	SHAI
3	3	9	**REAL LOVE** UPTOWN/MCA	MARY J. BLIGE
3	3	9	**WHAT ABOUT YOUR FRIENDS** LAFACE/ARISTA	TLC
3	3	9	**I'D DIE WITHOUT YOU (FROM "BOOMERANG")** GEE STREET/LAFACE/ARISTA	P.M. DAWN
5	5	5	**IN THE STILL OF THE NIGHT** MOTOWN	BOYZ II MEN
6	11	9	**I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD")** ARISTA	WHITNEY HOUSTON
9	9	9	**END OF THE ROAD (FROM "BOOMERANG")** BIV 10/MOTOWN	BOYZ II MEN
8	5	5	**RUMP SHAKER** MCA	WRECKX-N-EFFECT
9	9	9	**PEOPLE EVERYDAY** CHRYSALIS/ERG	ARRESTED DEVELOPMENT
28	9	9	**GOOD ENOUGH** MCA	BOBBY BROWN
11	10	5	**RHYTHM IS A DANCER** ARISTA	SNAP
12	13	7	**SAVING FOREVER FOR YOU** GIANT	SHANICE
13	24	3	**GANGSTA** MCA	BELL BIV DEVOE
14	11	5	**HOW DO YOU TALK TO AN ANGEL** CAPITOL	THE HEIGHTS
15	19	9	**BABY-BABY-BABY** LAFACE/ARISTA	TLC
16	25	5	**MR. WENDAL** CHRYSALIS/ERG	ARRESTED DEVELOPMENT
17	16	9	**SHE'S PLAYING HARD TO GET** JIVE/RCA	HI-FIVE
18	16	9	**I WANNA LOVE YOU (FROM "CLASS ACT")** GIANT	JADE
18	12	7	**EROTICA** MAVERICK/SIRE/WARNER BROS.	MADONNA
28	23	9	**BACK TO THE HOTEL** PROFILE	N2DEEP
21	20	9	**COME & TALK TO ME** UPTOWN/MCA	JODECI
23	19	9	**JUMP AROUND** TOMMY BOY	HOUSE OF PAIN
23	24	9	**SOMEONE TO HOLD** EPIC	TREY LORENZ
28	24	9	**I WISH THE PHONE WOULD RING** ARISTA	EXPOSE
25	23	9	**HUMPIN' AROUND** MCA	BOBBY BROWN
28	23	9	**BABY I'M FOR REAL/NATURAL HIGH** VIRGIN	AFTER 7
23	29	9	**FLEX** COLUMBIA	MAD COBRA
28	28	9	**RIGHT NOW** WARNER BROS.	AL B. SURE!
28	26	9	**FREE YOUR MIND** ATCO EASTWEST	EN VOGUE
26	26	9	**IT'S ALRIGHT (FROM "SOUTH CENTRAL")** HOLLYWOOD BASIC	CLASSIC EXAMPLE
31	33	9	**SWEET NOVEMBER** ATLANTIC	TROOP
22	26	9	**DO YOU BELIEVE IN US** SBK/ERG	JON SECADA
26	34	9	**WOULD I LIE TO YOU?** CAPITOL	CHARLES & EDDIE
34	38	2	**I GOT A THANG 4 YA** PERSPECTIVE/A&M	LO-KEY?
35	NEW▶		**GIVE IT UP, TURN IT LOOSE** ATCO EASTWEST	EN VOGUE
36	40	2	**DEEPER AND DEEPER** MAVERICK/SIRE/WARNER BROS.	MADONNA
37	35	2	**SLOW AND SEXY** EPIC	SHABBA RANKS (FEATURING JOHNNY GILL)
38	37	4	**ALONE WITH YOU** QWEST/WARNER BROS.	TEVIN CAMPBELL
39	NEW▶		**LOVE SHOULDA BROUGHT YOU HOME (FROM "BOOMERANG")** LAFACE/ARISTA	TONI BRAXTON
40	32	9	**PLEASE DON'T GO** NEXT PLATEAU/LONDON/PLG	K.W.S.

INCREASING IMPACT

PORTRAIT CAPITOL — HERE WE GO AGAIN
GEORGE LAMOND COLUMBIA — BABY, I BELIEVE IN YOU
ANNIE LENNOX ARISTA — WALKING ON BROKEN GLASS
THE S.O.U.L. S.Y.S.T.E.M. ARISTA — IT'S GONNA BE A LOVELY DAY
MICHAEL BOLTON COLUMBIA — TO LOVE SOMEBODY
PRINCE & THE N.P.G. PAISLEY PARK/WARNER BROS. — 7
A LIGHTER SHADE OF BROWN PUMP/QUALITY — HOMIES
CELINE DION EPIC — LOVE CAN MOVE MOUNTAINS
JEREMY JORDAN GIANT — THE RIGHT KIND OF LOVE
MARY J. BLIGE UPTOWN/MCA — WHAT'S THE 411?
MIKI HOWARD GIANT — AIN'T NOBODY LIKE YOU
MARKY MARK & THE FUNKY BUNCH INTERSCOPE — GONNA HAVE A GOOD TIME
HI-FIVE JIVE/RCA — QUALITY TIME

FATHER M.C. UPTOWN/MCA — EVERYTHING'S GONNA BE ALRIGHT
PAPERBOY NEXT PLATEAU — DITTY
MR. LEE FEATURING R. KELLY JIVE — HEY LOVE (CAN I HAVE A WORD)
INFORMATION SOCIETY TOMMY BOY — PEACE & LOVE INC.
SADE EPIC — NO ORDINARY LOVE
CHANTE MOORE SILAS/MCA — LOVE'S TAKEN OVER

INITIAL IMPACT

VANESSA WILLIAMS & BRIAN MCKNIGHT GIANT — LOVE IS
ROZALLA EPIC — ARE YOU READY TO FLY?
GODDESS ATLANTIC — SEXUAL
MICHAEL BOLTON COLUMBIA — YOU SEND ME
HOUSE OF PAIN TOMMY BOY — SHAMROCKS AND SHENANIGANS
POSITIVE K ISLAND/PLG — I GOT A MAN
FU-SCHNICKENS JIVE — TRUE FUSCHNICK

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 1500 detections (mainstream) or 500 detections (rhythm) for the first time. Initial Impact lists those records which attain 150 detections (mainstream) or 75 detections (rhythm) for the first time. Increasing Impact lists records below the top 40 which show an increase in detections over the previous week. Both Initial and Increasing Impact rank records in order of this week's detects.

DIRECT HIT

"If I Ever Fall In Love" • Shai

Gasoline Alley/MCA



Congratulations to those AIR participants who six weeks ago projected MCA's "If I Ever Fall In Love" by Shai to go #1 on the Top 40 chart in our Top 40 Rhythm/Crossover Competition. By doing so, they each attain 15,000 points, helping them inch closer to the grand prize of a 1993 Corvette.

#1



AIR®

Active Industry Research is a North American network of Program and Music Directors who assess Top 40 music for record companies, artists, managers and producers.

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THE Billboard 200™

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

FOR WEEK ENDING NOVEMBER 28, 1992

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	1	1	2	GARTH BROOKS LIBERTY 98743* (10.98/16.98) 7 weeks at No. 1	THE CHASE	1
2	1	2	2	MICHAEL BOLTON COLUMBIA 52783* (10.98 EQ/16.98)	TIMELESS (THE CLASSICS)	2
3	3	3	12	ERIC CLAPTON ▲² DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	2
4	4	4	26	BILLY RAY CYRUS ▲⁵ MERCURY 510835* (9.98 EQ/13.98)	SOME GAVE ALL	2
5	3	—	2	SADE EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE	3
6	7	7	9	GEORGE STRAIT ▲ MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
7	5	—	2	BON JOVI JAMBCO 514045*/MERCURY (10.98 EQ/16.98)	KEEP THE FAITH	5
8	8	6	6	R.E.M. WARNER BROS. 45138* (10.98/15.98)	AUTOMATIC FOR THE PEOPLE	2
9	10	8	48	PEARL JAM ▲³ EPIC ASSOCIATED 47857*/EPIC (10.98 EQ/15.98)	TEN	2
10	9	4	4	MADONNA MAVERICK/SIRE 45031*/WARNER BROS. (10.98/16.98)	EROTICA	2
11	12	12	12	GARTH BROOKS ▲² LIBERTY 98742* (10.98/15.98)	BEYOND THE SEASON	2
12	11	9	16	MARY J. BLIGE ▲ UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	6
13	13	11	20	SOUNDTRACK ▲ LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	4
14	19	17	12	BOBBY BROWN ▲ MCA 10417 (10.98/15.98)	BOBBY	2
15	14	14	51	BROOKS & DUNN ▲ ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	11
16	16	15	7	ALICE IN CHAINS COLUMBIA 52475* (10.98 EQ/15.98)	DIRT	6
				★ ★ ★ Top 20 Sales Mover ★ ★ ★		
17	36	—	2	GLORIA ESTEFAN EPIC 53046* (10.98 EQ/16.98)	GREATEST HITS	17
18	15	26	3	AC/DC ATCO EASTWEST 92215*/AG (10.98/15.98)	LIVE	15
19	17	19	11	VINCE GILL ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	10
20	30	23	33	KRIS KROSS ▲³ RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
21	27	29	38	TLC ▲ LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOOHHH. . .ON THE TLC TIP	14
22	22	16	3	NEIL YOUNG REPRISE 45057*/WARNER BROS. (10.98/15.98)	HARVEST MOON	16
23	21	56	6	AMY GRANT A&M 31454* (10.98/15.98)	HOME FOR CHRISTMAS	21
24	20	18	33	WYNONNA ▲² CURB 10529*/MCA (10.98/15.98)	WYNONNA	4
25	24	24	34	EN VOGUE ▲² ATCO EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	8
26	26	20	33	ARRESTED DEVELOPMENT ▲ CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF . . .	13
27	25	27	115	GARTH BROOKS ▲⁹ LIBERTY 93866* (9.98/13.98)	NO FENCES	3
28	32	25	62	GARTH BROOKS ▲⁶ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
29	29	21	21	ELTON JOHN ▲ MCA 10614* (9.98/15.98)	THE ONE	8
30	31	31	66	METALLICA ▲⁵ ELEKTRA 61113 (10.98/15.98)	METALLICA	1
31	33	28	22	SPIN DOCTORS ● EPIC ASSOCIATED 47461*/EPIC (9.98 EQ/13.98)	POCKET FULL OF KRYPTONITE	28
32	18	10	5	PRINCE AND THE NEW POWER GENERATION PAISLEY PARK 45037*/WARNER BROS. (9.98/15.98)	☥	5
				★ ★ ★ Power Pick ★ ★ ★		
33	47	96	3	VARIOUS ARTISTS A&M 31454* (10.98/15.98)	A VERY SPECIAL CHRISTMAS 2	33
34	28	30	82	MICHAEL BOLTON ▲ COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
35	23	13	7	PETER GABRIEL GEFFEN 24473* (10.98/15.98)	US	2
36	34	22	6	ALAN JACKSON ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	22
37	38	32	16	HOUSE OF PAIN ● TOMMY BOY 1056* (10.98/15.98)	HOUSE OF PAIN	14
38	37	33	27	ANNIE LENNOX ▲ ARISTA 18704* (10.98/15.98)	DIVA	23
39	35	35	9	QUEEN ● HOLLYWOOD 61265*/ELEKTRA (10.98/16.98)	GREATEST HITS	11
40	55	74	4	SOUNDTRACK CAPITOL 80328* (10.98/15.98)	THE HEIGHTS	40
41	40	43	52	SOUNDTRACK ▲ WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
42	39	37	40	JOHN ANDERSON ● BNA 61029* (9.98/13.98)	SEMINOLE WIND	35
43	41	58	7	10,000 MANIACS ELEKTRA 61385* (10.98/15.98)	OUR TIME IN EDEN	34
44	45	44	52	U2 ▲⁴ ISLAND 510347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
45	42	40	33	DEF LEPPARD ▲¹ MERCURY 512185* (10.98 EQ/15.98)	ADRENALIZE	1
46	54	48	14	ALABAMA ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	46
47	44	36	7	RED HOT CHILI PEPPERS EMI 94762*/ERG (10.98/15.98)	WHAT HITS?	22
48	48	46	11	TRISHA YEARWOOD ● MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	46
49	59	55	79	BOYZ II MEN ▲⁴ MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	3
50	64	77	6	ALVIN & THE CHIPMUNKS CHIPMUNK 53006*/EPIC (9.98/13.98)	CHIPMUNKS IN LOW PLACES	50
51	43	41	8	DA LENCH MOB STREET KNOWLEDGE/ATCO EASTWEST 92206*/AG (9.98/13.98)	GUERILLAS IN THA MIST	24
52	52	54	6	TANYA TUCKER LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	52
53	57	47	20	MARY-CHAPIN CARPENTER ● COLUMBIA 48881* (9.98 EQ/15.98)	COME ON COME ON	31
54	50	42	4	SOUNDTRACK MORGAN CREEK 20015* (10.98/15.98)	THE LAST OF THE MOHICANS	42
55	58	49	26	JON SECADA ● SBK 98845*/ERG (9.98/15.98)	JON SECADA	31
56	62	58	14	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/EPIC (10.98 EQ/15.98)	HONEYMOON IN VEGAS	18
57	49	39	20	SOUNDTRACK ▲ EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/15.98)	SINGLES	6
58	50	51	14	MEGADETH ▲ CAPITOL 98531* (10.98/15.98)	COUNTDOWN TO EXTINCTION	2
59	53	51	6	REDMAN RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98)	WHUT? THEE ALBUM	18
60	61	57	23	TEMPLE OF THE DOG ▲ A&M 5350* (9.98/13.98)	TEMPLE OF THE DOG	5
61	67	60	134	GARTH BROOKS ▲³ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
62	66	59	61	GUNS N' ROSES ▲³ GEFFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
63	65	53	60	RED HOT CHILI PEPPERS ▲³ WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
64	63	45	13	TRAVIS TRITT ● WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	27
65	93	121	6	NEIL DIAMOND ● COLUMBIA 52914* (10.98 EQ/15.98)	CHRISTMAS ALBUM	65
66	73	62	24	MARIAH CAREY ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	3
67	75	86	21	TOAD THE WET SPROCKET ● COLUMBIA 47309 (9.98 EQ/13.98)	FEAR	49
68	74	69	73	BONNIE RAITT ▲⁴ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
69	46	34	3	AC/DC ATCO EASTWEST 92212*/AG (19.98/27.98)	LIVE: SPECIAL COLLECTOR'S EDITION	34
70	71	70	18	CLINT BLACK ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	8
71	68	66	53	GENESIS ▲³ ATLANTIC 82344*/AG (10.98/15.98)	WE CAN'T DANCE	4
72	60	38	4	GRAND PUBA ELEKTRA 61314 (10.98/15.98)	REEL TO REEL	28
73	76	63	21	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	55
74	84	83	52	ENYA ▲ REPRISE 26775*/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
75	77	73	59	REBA MCENTIRE ▲² MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
76	70	50	8	EXTREME A&M 40006* (10.98/15.98)	III SIDES TO EVERY STORY	10
77	51	—	2	BOB DYLAN COLUMBIA 53200* (10.98 EQ/15.98)	GOOD AS I BEEN TO YOU	51
78	69	75	176	MICHAEL BOLTON ▲⁴ COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
79	72	65	5	LORRIE MORGAN BNA 66047* (9.98/15.98)	WATCH ME	65
80	96	124	13	SAIGON KICK THIRD STONE/ATLANTIC 92158*/AG (10.98/15.98)	LIZARD	80
81	87	88	143	ORIGINAL LONDON CAST ▲² POLYDOR 831563/PLG (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
82	85	85	61	GUNS N' ROSES ▲⁴ GEFFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
83	78	64	7	SHABBA RANKS EPIC 52464* (9.98 EQ/13.98)	XTRA NAKED	64
84	79	52	35	K.D. LANG ● SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUE	44
85	83	84	33	CELINE DION ● EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34
86	81	71	9	RANDY TRAVIS WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	44
87	91	90	61	OZZY OSBOURNE ▲² EPIC ASSOCIATED 46795/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
88	88	79	13	PATTY SMYTH MCA 10633* (9.98/16.98)	PATTY SMYTH	47
89	90	80	24	VARIOUS ARTISTS ● TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2	19
90	92	93	60	BRYAN ADAMS ▲³ A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6
91	80	76	14	DAMN YANKEES ● WARNER BROS. 45025* (10.98/15.98)	DON'T TREAD	22
92	94	89	60	NIRVANA ▲⁴ DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1
93	86	72	8	BAD COMPANY ATCO EASTWEST 91759*/AG (10.98/15.98)	HERE COMES TROUBLE	40
94	101	100	22	BILLY DEAN SBK 96728*/ERG (9.98/13.98)	BILLY DEAN	94
95	98	87	15	HELMET INTERSCOPE 92162*/AG (9.98/13.98)	MEANTIME	68
96	97	91	7	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMEWARD LOOKING ANGEL	82
97	105	97	10	UGLY KID JOE ● STARDOG 512571*/MERCURY (10.98 EQ/15.98)	AMERICA'S LEAST WANTED	29
98	114	131	4	SOUNDTRACK GIANT 24465*/WARNER BROS. (10.98/16.98)	BEVERLY HILLS, 90210	98
99	82	67	7	BUSHWICK BILL RAP-A-LOT 57189*/PRIORITY (9.98/15.98)	LITTLE BIG MAN	32
100	100	92	79	ALAN JACKSON ▲² ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
101	109	104	9	RANDY TRAVIS WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	67
102	95	98	64	JODECI ▲² UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18
103	99	95	14	RICKY VAN SHELTON ● COLUMBIA 52753* (10.98 EQ/15.98)	GREATEST HITS PLUS	50
104	102	94	27	THE BLACK CROWES ▲ DEF AMERICAN/REPRISE 26976*/WARNER BROS. (10.98/15.98)	THE SOUTHERN HARMONY & MUSICAL COMPANION	1
105	89	78	8	AL B. SURE! WARNER BROS. 26973* (10.98/15.98)	SEXY VERSUS	41
106	111	99	12	AFTER 7 VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	76
107	107	105	36	QUEEN ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
108	127	145	3	GEORGE JONES MCA 10652* (9.98/15.98)	WALLS CAN FALL	108
109	110	101	33	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicatnd by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl unavailable. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CDs, are equivalent prices, which are projected from wholesale prices. © 1992 Billboard/BPI Communications, and SoundScan, Inc.







HOMEBREW hazards a guess about HOW THE FUTURE MIGHT SOUND...this album may well be HERALDED as a stylistic breakthrough. NENEH CHERRY IS HER OWN [illegible]... INDOMITABLE AND LIFE-AFFIRMING....

Rolling Stone

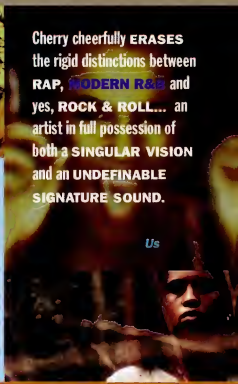
Cherry still HITS LIKE A BOMB. Her musical perspective - blending soul, rap, and hip-hop with an alternative slant - is WHOLLY UNIQUE and it's still got POWER.

Los Angeles Times



Cherry cheerfully ERASES the rigid distinctions between RAP, MODERN R&B and yes, ROCK & ROLL... an artist in full possession of both a SINGULAR VISION and an UNDEFINABLE SIGNATURE SOUND.

Us



HOMEBREW marks the DAWN OF A NEW SPECIES: a NEW JACK VERSION of a singer-songwriter... Cherry glides from supple notes to seamless rapping. Her sighs of inner turmoil to DON'T-MESS-WITH-ME feistiness. Even more important, Cherry has a forthright style that talks to you, not at you. The MOST HOPEFUL POP RECORD OF THE YEAR.

Entertainment Weekly



NENEH CHERRY HOMEBREW

PRODUCED BY BOOGA BEAR, JOHNNY DOLLAR, NENEH CHERRY, GANGSTARR, TWILIGHT FIRM, GEOFF BARLOW, MICHAEL STIPE AND JT FOR ROHIN, INC.

MANAGEMENT: LIPPMAN ENTERTAINMENT. © 1992 VIRGIN RECORDS AMERICA, INC.

Billboard 200™ continued

FOR WEEK ENDING NOVEMBER 28, 1992

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	122	155	65	**VANESSA WILLIAMS** ▲ WING 843522 /MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	17
111	108	81	6	**NINE INCH NAILS** ● NOTHING/TVT-INTERSCOPE 92213*/AG (7.98/11.98)	BROKEN	2
112	103	199	23	**SOUNDTRACK** HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)	SISTER ACT	40
113	113	113	80	**CYPRESS HILL** ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
113	108	103	22	**FIREHOUSE** ● EPIC 48615* (10.98 EQ/15.98)	HOLD YOUR FIRE	23
113	111	102	12	**COLLIN RAYE** EPIC 48983* (9.98 EQ/15.98)	IN THIS LIFE	42
113	113	130	89	**AMY GRANT** ▲³ A&M 5321 (10.98/15.98)	HEART IN MOTION	16
113	113	112	41	**SIR MIX-A-LOT** ▲ DEF AMERICAN/REPRISE 26765/WARNER BROS. (9.98/15.98)	MACK DADDY	9
113	111	130	75	**NATALIE COLE** ▲⁴ ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	9
113	125	111	105	**MADONNA** ▲³ SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
120	108	119	18	**MICHAEL W. SMITH** ● REUNION 24491*/GEFFEN (9.98/13.98)	CHANGE YOUR WORLD	95
121	114	114	16	**EAST COAST FAMILY** BIV 10 6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE	54
122	103	82	6	**PUBLIC ENEMY** ● DEF JAM/CHAOS 53014/COLUMBIA (10.98 EQ/15.98)	GREATEST MISSES	23
123	120	111	6	**TREY LORENZ** EPIC 47840* (9.98 EQ/13.98)	TREY LORENZ	111
113	120	113	32	**DAS EFX** ● ATCO EASTWEST 91827*/AG (9.98/13.98)	DEAD SERIOUS	16
125	104	113	6	**MAD COBRA** COLUMBIA 52751 (9.98/13.98)	HARD TO WET, EASY TO DRY	125
126	120	113	6	**SUZY BOGGUSS** LIBERTY 98585* (9.98/13.98)	VOICES IN THE WIND	111
127	141	136	12	**ENIGMA** ▲ CHARISMA 86224* (9.98/13.98)	MCMXC A.D.	2
128	120	108	75	**INXS** ● ATLANTIC 82394*/AG (10.98/15.98)	WELCOME TO WHEREVER YOU ARE	16
128	120	120	12	**ZZ TOP** ▲ WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9
130	135	132	7	**COMPTON'S MOST WANTED** ORPHEUS 52984*/EPIC (9.98 EQ/13.98)	MUSIC TO DRIVE BY	66
131	133	133	131	**VAN MORRISON** ▲ MERCURY 841970 (9.98 EQ/15.98)	THE BEST OF VAN MORRISON	41
132	128	127	42	**R. KELLY & PUBLIC ANNOUNCEMENT** ● JIVE 41469 (9.98/13.98)	BORN INTO THE '90D'S	42
133	131	128	45	**SAMMY KERSHAW** ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	95
134	161	158	5	**SNAP** ARISTA 18693* (9.98/13.98)	MAOMAN'S RETURN	134
135	NEW ▶		1	★★★ TOP DEBUT ★★★ **PATTI LABELLE** MCA 10691* (10.98/15.98)	PATTI LABELLE LIVE!	135
136	130	135	20	**ERASURE** MUTE 61386*/ELEKTRA (5.98/6.98)	ABBA-ESQUE	85
137	138	125	9	**TONY BENNETT** COLUMBIA 52965* (10.98 EQ/18.98)	PERFECTLY FRANK	118
138	142	143	16	**CHRIS LEDOUX** LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	65
139	134	110	4	**THE SUNOAYS** DGC 24479*/GEFFEN (9.98/13.98)	BLIND	103
140	140	170	3	**LO-KEY?** PERSPECTIVE 1003*/A&M (9.98/13.98)	WHERE OEY AT?	140
141	123	106	6	**STEVIE RAY VAUGHAN & OOUBLE TROUBLE** EPIC 53168* (9.98 EQ/15.98)	IN THE BEGINNING	58
142	148	151	69	**COLOR ME BAOD** ▲² GIANT/REPRISE 24429 /WARNER BROS. (9.98/15.98)	C.M.B.	3
143	146	142	3	**SHAWN COLVIN** COLUMBIA 47122* (10.98 EQ/15.98)	FAT CITY	142
144	143	109	6	**BOB MARLEY** TUFF GONG/ISLAND 12280*/PLG (37.98 EQ/47.98)	SONGS OF FREEDOM	86
145	136	137	24	**WILSON PHILLIPS** ▲ SBK 98924/ERG (10.98/15.98)	SHADOWS ANO LIGHT	4
146	132	120	18	**TOO SHORT** ● JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	6
147	152	152	5	**IZZY STRADLIN AND THE JU JU HOUNDS** GEFFEN 24490* (10.98/15.98)	IZZY STRAOLIN AND THE JU JU HOUNDS	102
148	173	174	240	**ORIGINAL LONOON CAST** ▲² POLYDOR 831273/PLG (17.98 EQ/31.98)	PHANTOM OF THE OPERA	33
149	147	138	51	**MICHAEL JACKSON** ▲⁴ EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
150	154	149	77	**TRAVIS TRITT** ▲² WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
151	187	—	2	**SOUL ASYLUM** COLUMBIA 48898 (9.98 EQ/15.98)	GRAVE OANCERS UNION	151
152	137	116	44	**SUZY BOGGUSS** ● LIBERTY 95847* (9.98/13.98)	ACES	83
153	139	129	9	**MIKI HOWARD** GIANT/REPRISE 24452*/WARNER BROS. (9.98/15.98)	FEMME FATALE	110
154	151	156	88	**VINCE GILL** ▲ MCA 10140* (9.98/13.98)	POCKET FULL OF GOLD	37
155	164	164	12	**JOE SATRIANI** RELATIVITY 1053* (10.98/15.98)	EXTREMIST	22
156	159	147	147	**THE BLACK CROWES** ▲³ DEF AMERICAN/REPRISE 24278/WARNER BROS. (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
157	129	117	6	**ROXETTE** EMI 99929*/ERG (10.98/15.98)	TOURISM	111
158	145	130	6	**KEITH RICHARDS** VIRGIN 86499* (9.98/13.98)	MAIN OFFENDER	99
159	113	168	63	**SOUNDTRACK** ▲ BEACON 10286*/MCA (10.98/15.98)	THE COMMITMENTS	9
160	160	168	18	**MINISTRY** SIRE 26727*/WARNER BROS. (10.98/15.98)	PSALM 69	27
161	RE-ENTRY		21	**FRANK SINATRA** REPRISE 26501*/WARNER BROS. (13.98/18.98)	SINATRA REPRISE: THE VERY GOOD YEARS	98
162	103	113	6	**CHARLES & EDDIE** CAPITOL 97150* (9.98/13.98)	DUOPHONIC	153
168	150	160	14	**HI-FIVE** JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	82
168	168	168	89	**DAVID SANBORN** ELEKTRA 61272* (10.98/15.98)	UPFRONT	107
168	113	111	39	**SOUNDTRACK** ▲ REPRISE 26805*/WARNER BROS. (10.98/15.98)	WAYNE'S WORLD	2
166	170	162	88	**PANTERA** ATCO EASTWEST 91758*/AG (10.98/15.98)	VULGAR DISPLAY OF POWER	44
167	160	111	4	**RESTLESS HEART** RCA 66049* (9.98/15.98)	BIG IRON HORSES	107
168	168	170	115	**QUEENSRYCHE** ▲² EMI 92806/ERG (9.98/15.98)	EMPIRE	2
168	113	160	6	**FOREIGNER** ATLANTIC 82999*/AG (12.98/17.98)	VERY BEST & BEYOND	123
170	170	170	8	**JACKYL** GEFFEN 24489* (9.98/13.98)	JACKYL	170
171	149	141	9	**MARKY MARK & THE FUNKY BUNCH** INTERSCOPE 92203*/AG (10.98/15.98)	YOU GOTTA BELIEVE	67
170	170	157	12	**WARRANT** ● COLUMBIA 52584* (10.98 EQ/15.98)	DOG EAT DOG	25
113	113	160	12	**TECHNOTRONIC** ▲ SBK 93422*/ERG (9.98/15.98)	PUMP UP THE JAM - THE ALBUM	10
113	165	163	80	**LORRIE MORGAN** ● RCA 3021* (9.98/13.98)	SOMETHING IN RED	53
175	166	168	8	**MOTHER LOVE BONE** STARDOG 512884*/MERCURY (10.98 EQ/15.98)	MOTHER LOVE BONE	77
176	190	—	19	**SHAKESPEAR'S SISTER** LONDON 28266/PLG (9.98 EQ/13.98)	HORMONALLY YOURS	56
177	155	144	28	**LIONEL RICHIE** ▲ MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	19
178	172	146	10	**SUZANNE VEGA** A&M 54005* (9.98/13.98)	99.9 F	86
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180	NEW ▶		1	**SOUNOTRACK** WALT OISNEY 60846* (10.98/16.98)	ALADOIN	180
181	171	150	19	**MARTY STUART** MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	77
182	189	—	2	**DIAMONO RIO** ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	182
183	NEW ▶		1	**NEO'S ATOMIC OUSTBIN** FURTIVE/CHAOS 53154*/COLUMBIA (9.98 EQ/15.98)	ARE YOU NORMAL?	183
184	176	186	16	**GEORGE THOROGOOO** EMI 97718*/ERG (10.98/15.98)	BAOOEST OF THE BAD	100
185	181	181	72	**TRISHA YEARWOOO** ▲ MCA 10297* (9.98/13.98)	TRISHA YEARWDOO	31
186	169	159	77	**OIAMONO RIO** ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	83
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188	186	198	88	**R.E.M.** ▲⁴ WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1
189	156	107	8	**SINEAO O'CONNOR** ENSIGN/CHRYSALIS 21952*/ERG (10.98/15.98)	AM I NOT YOUR GIRL?	27
190	185	192	30	**BEASTIE BOYS** ● CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	10
191	182	200	3	**UTAH SAINTS** LONDON 869843*/PLG (6.98 EQ/9.98)	SOMETHING GOOO	182
192	177	179	31	**SPICE 1** TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1	82
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195	NEW ▶		1	**THE JEFF HEALEY BAND** ARISTA 8706* (10.98/15.98)	FEEL THIS	195
196	197	196	27	**INDIGO GIRLS** ● EPIC 48865* (10.98 EQ/15.98)	RITES OF PASSAGE	21
197	NEW ▶		1	**TRAVIS TRITT** WARNER BROS. 45029* (10.98/15.98)	TRAVIS TRITT CHRISTMAS	197
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199	188	189	54	**RICHARD MARX** ▲ CAPITOL 95874* (10.98/15.98)	RUSH STREET	35
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THE EVENT OF THE YEAR
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BUENOS AIRES BREATHES NEW LIFE INTO THE TANGO

(Continued from page 1)

tina," which was attended by more than 35,000 spectators. The confab also boasted 10 days of sold-out concerts by Argentina's principal tango orchestras, including Colangelo's, at the 1,000-seat San Martin Theater. In addition, several conferences and various art exhibitions were presented.

Furthermore, '20s tango legend Carlos Gardel is smiling once again all around Buenos Aires, courtesy of a new campaign by FM Tango, a local radio station whose posters portray a winged, grinning Gardel.

Formerly a Top 40 station, FM Tango launched its tango format in 1990 and now has a respectable 10% share of the FM radio market. FM Tango's executive director, Michel Peyronel, observes that the station's ratings prosperity is based on its effort to attract a broad audience.

"Our aim was to induce people of all ages to rediscover tango and let Buenos Aires become its capital, just as Chicago is to the blues, and Sevilla to flamenco," he says.

From Oct. 19-24, FM Tango took part in Festival Les Allumees, the annual arts happening in Nantes, France, which this year focused on Buenos Aires and featured performances by contemporary tango acts Sexteto Sur, Adriana Varela, Ruben Juarez, Marikena Monti, and Daniel Binelli.

"It was a great way to show that tango is alive and kicking," declares Peyronel, who also is a drummer for Argentinian rock group Riff. "The truth is that most people of my generation grew up listening to rock and there are few tango musicians in my 35-45 age group. But 20-year-olds are getting into tango and bringing new life to a classical form."









A revamped form of the tango is surging in popularity in Buenos Aires, the city that launched the dance in the '20s. Now, the native music is being wedded to house beats and modern radio, and a new generation is pricking up its ears. Noted artists like Jose Colangelo, bottom left, and the late Anibal Troilo, upper left, playing the bandoneon, have influenced tango rock star Nacha Guevara, upper right, and well-known tango singer Susan Rinaldi, lower right.

'TANGO RAVE MIX'

Proof positive is the recent dancefloor success of Piazzola's standard "Fuga Y Misterio," which was reworked into a "Tango Rave Mix" by Gardel Not Dead, one of many faceless dance acts coming from a small organization of club DJs called Oid Mortales Productions (OMP).

"The idea was to join tango with house music," says Tuti Gianakis, a prominent DJ/producer who is a member of OMP. "Our survey indicated that this was the most popular tango, mainly due to decades of use [as a theme song] by a well-known TV talk show called 'Tiempo Nuevo.'"

But the young-buck producers are not alone in their attempts to redefine tango. Local activist/vocalist Nacha Guevara, a popular singer of anti-government songs in the '60s and commercial musicals in the '70s and '80s, is putting her own singular spin on tango.

Guevara has recorded an intriguing album called "Heavy Tango," on which timeless tango evergreens such as "Cambalache" and "Mi Buenos Aires Querido" come out sounding like Bon Jovi with a tango twist.

"Nowadays, everything needs more power, and even tango needs an aggressive, penetrating, raw power," she explains. "Both tango and rock are powerful, rebellious, hard, and wild, so this is the tango seen from the modern point of view. This is the new music of Buenos Aires, with heavy metal licks and without nostalgia. I know I am taking a risk, but who knows? Maybe older people will grow accustomed to rock, and more younger people might like tango, after all."

Several large Buenos Aires night clubs are switching to tango as well. The Palladium, one of the most popular dance spots during the '80s, has switched from a prominent alternative rock hangout to a tango haven, complete with a jumbo screen that rotates slides of past tango heroes with old Argentinian movies. Even the Michelangelo club, a traditional tango night spot that temporarily abandoned its musical *raison d'etre*, has brought its main focus back to tango, joining such old-line, tourist-friendly clubs as Miejo Almacen, Cafe Homero, and Club Del Vino.

Predictably, tango's percolating renaissance has not gone unnoticed by the domestic record labels.

According to Luis D'Artagnan Sarmiento, artistic director of BMG Argentina, the label plans to release CD packages containing "special selections and vintage recordings" of noted artists such as Piazzola, Anibal Troilo, Juan D'Arienzo, and Roberto Goyeneche.

Sarmiento estimates that, thus far, combined monthly sales of the CD sets are running at a paltry 8,000 units (less than 5% of BMG's total sales), but he insists that this percentage will grow soon, because only five titles have been made available in CD. "At least a dozen more will reach retail stores before Christmas," he says.

Similarly, EMI-Odeon Argentina is reissuing its star-studded tango catalog, which includes more than 750 Gardel songs and most of the recordings cut by long-time tango favorites Osvaldo Pugliese, Alfredo De Angelis, and Francisco Canaro.

Jose Soler, head of EMI's recording studios, remarks that a dozen CDs already are available, reactivating sales in the tango genre. Soler notes that some titles are selling well; among them are Gardel's "Vida y Obra" series and "Veinte Veces Inmortal," a compilation containing several versions of the famous tango instrumental "La Cumparsita." The latter includes Roberto Firpo's classic rendition, which was recorded in 1916.

Tango was born about 30 years before Firpo's landmark recording. At that time, Argentina was absorbing thousands of European immigrants. The music's surging rhythm, gypsy melodies, passionate tempos, and abrupt pauses included distinctive elements of polkas, Spanish fandangos, Cuban habaners, and Uruguayan candombe.

Initially, tango was played mainly in the lower-class suburbs by trios consisting of harp, violin, and guitar or small bands that used flute or accordion. But the accordion would soon be replaced by the true symbol of tango: a button accordion invented in Germany called the bandoneon, whose dynamic range forced flutes and guitar out and invited piano in.

About 1915, tango finally reached downtown Buenos Aires and even crossed the Atlantic. The music was performed at swank soirees in France, where the genre has remained admired—if not popular—ever since. By the '20s, French-born tango crooner Gardel had brought international renown to the idiom; in 1934, he even made a U.S. film called "Tango On Broadway."

After Gardel died in a plane crash in 1935, tango changed little "until Astor Piazzolla," says Colangelo. Indeed, Colangelo's work follows in the steps of Piazzolla, who in the '50s added modern devices such as atonal or rhythmically irregular passages to tango.

"Some musicians have stayed in the past instead of trying to help tango to continue identifying Buenos Aires," notes Colangelo, 51. "I personally wish to reach a young audience with modern textures and new harmonies for tango. My dream is playing around the country in university auditoriums."

Until that dream comes true, Colangelo certainly can take satisfaction in knowing that he has been a respected fixture on the local tango scene for the past 30 years. During the '60s and '70s, Colangelo performed national tours with renowned tango vocalist Julio Sosa and bandoneon legend Anibal Troilo, both of whom have died. In the '80s, he discovered the world appetite for tango via international treks with one of tango's biggest contemporary stars, Susan Rinaldi. Since 1986, he has made four solo tours to Japan and has released five albums.

"Tango is becoming so popular worldwide," states Colangelo, "that finally in Buenos Aires we will learn to give it the attention it deserves."

STEELBAND MUSIC FESTIVAL

(Continued from page 10)

egory; Courtney Yeates, third place; and three "old-time" steelbands, Trinidad Nostalgic, Pan Jammers, and Pan On The Move.

The steel pan was recently declared the national instrument of Trinidad and Tobago by Prime Minister Patrick Manning. Anticipating the rise of pan's status, and to fully utilize a seven-octave range that matches that of a conventional orchestra, steelband musicians have been experimenting with original contemporary classical compositions, thus expanding upon pan's traditional extra-calypso reliance on classical and pop covers.

Trinidad's move to officially honor the steel pan was prompted by growing international recognition. In the U.S., pan as a percussion instrument is taught at the university level, and in both North America and Europe, numerous homegrown steel orchestras are challenging Trinidad's sovereign right to its invention.

"Pan Is Beautiful VI" was a celebration of Trinibago's renewed pride in pan music. The festival was recorded live and will be released by Trini-T Records in the Caribbean in time for Christmas. A date for international release will be announced as soon as licensing negotiations are finalized.

Assistance in preparing this story was provided by Adonijah, news editor for Barbados' Sunday Sun.

2 TEENAGERS AWARDED ROYALTIES FOR 'FOOLS'

(Continued from page 6)

that Levy had threatened Merchant and Santiago with "physical force," which partly explained why the 1987 lawsuit was not commenced sooner.

DAMAGES LATER

The question of damages will be determined at a later trial unless the parties decide to settle. According to one published report, Merchant and Santiago expect to receive at least $4 million.

Greenberg told the court he intended to move to set aside the jury's verdict "because it is not supported by the evidence."

In a post-trial statement, Greenberg said, "This verdict will be a powerful incentive for other oldies artists to come out of the woodwork decades after hits were recorded and suddenly claim they wrote the songs—particularly if many key witnesses are dead and most of the evidence has been destroyed."

In addition to Lymon, the two other members of the original Teenagers, Joe Negroni and Sherman Garnes, are dead.

Windswept Pacific, a music publishing firm principally owned by Japanese media conglomerate Fujisankei, now owns Big Seven Music. Roulette's assets are now controlled by Capitol Records and Rhino Records.

FRED KIRBY

FREEGARD DEPARTS PRS

(Continued from page 5)

repertoire in 1991, ASCAP paid $12.5 million and BMI shelled out about $6 million.

Like their counterparts elsewhere, senior officials at these U.S. rights societies are concerned about finding a qualified Freegard successor. "Finding someone strong enough to represent PRS and guide it in the arcane world of intellectual property is going to be extremely tough," says one. "Freegard will be badly missed for that. We don't need this problem now, what with the infighting that's going around Europe at the moment. The Anglo-American axis has to stand firm."

In Europe, Ger Willemsen, director of Dutch authors and composers society BUMA, expressed personal regrets but was little surprised by Freegard's move. He noted with dismay that PRS was unable to learn from BUMA/STEMRA's difficulties in installing its own computer system five years ago. "To my knowledge, no one from PRS has approached us," he comments.

Willemsen also questions the rationale of each performing or mechanical rights body for building its own computer system. "We're doing the same job after all," he says. "International repertoire is the same in Holland as in Britain."

The PROMS (Performing Right On-Line Membership Services) was intended to reduce PRS overheads by $4.5 million per year and allow greater access to performing-rights information. The budget has not been exceeded, but, once an independent assesor has produced his report, the true cost of salvaging or scrapping the system will be revealed.

Intense speculation has surrounded the question of who will succeed Freegard. Abrahams, who was reportedly groomed for the job, is thought unlikely to return. John Brunning, former senior VP of international legal and business affairs at Warner/Chappell U.K., has been mentioned. PRS has intimated it may well look outside the publishing or performing rights world for someone with systems expertise.

Another line of speculation—fueled by the extent of PRS' problems—suggests the society may merge with the U.K. Mechanical Copyright Protection Society. That would make the British organization more like Continental European societies, which combine performing and mechanical rights functions under one roof.

Neither Freegard nor senior members of the PRS council were available for comment by press time.

FOR THE RECORD

An album review of the "Aladdin" soundtrack in the Nov. 21 issue misidentified the label that released the single "A Whole New World," by Peabo Bryson and Regina Belle. The single is out on Columbia Records. Both Bryson and Belle are Columbia artists.

Contrary to a Nov. 21 Billboard article about the Spin Doctors, the group's new live album, "Homebelly Groove," is full-length and combines material from a previous live EP, "Up For Grabs . . . Live," with unreleased concert recordings.

COUNTRY'S CLASS OF '89 PUTS WIDE ARRAY OF ACTS ON THE BOOKS

(Continued from page 1)

Stone.

To see how country has blossomed, one need only compare this week's Top Country Albums chart with those in the corresponding weeks for the past few years.

Five years ago this week, the total Recording Industry Assn. of America certifications on the country album chart added up to 16.5 million units for 10 acts. In 1989, the corresponding week's certifications amounted to 23.5 million, representing the work of 11 acts.

In the last week of November 1990, certifications totaled 32.5 million albums from 19 acts. Last year at this time, the certifications moved up to 34 million units and the number of acts with certifications up to 20. This week, certifications are for 59 million albums and 28 acts.

It is something of a logical leap to credit Brooks & Co. with turning older artists into gold and platinum sellers. But it is clear the publicity and excitement generated by the new wave of acts has made the market more open to all country product.

Artists who charted before 1989 but who did not sell in great volume until afterward include Tanya Tucker, Vince Gill, Suzy Bogguss, John Anderson, Lorrie Morgan, and Kathy Mattea.

Before country sales began to skyrocket, notes Bill Catino, Liberty's VP of promotion, an album by a mid-level artist such as Tucker was considered successful when it sold 100,000 units. In contrast, Tucker's last album, "What Do I Do With Me," went platinum, and her newest release, "Can't Run From Yourself," shipped 250,000 units (see story, page 28A).

"I think Garth has opened the door for a lot of artists like the Tanya Tuckers of the world," says Catino.

The Class of '89 benefited considerably from the groundwork laid from 1985 onward by Randy Travis, Ricky Van Shelton, Dwight Yoakam, and K.T. Oslin. All sold substantially, with Travis racking up triple- and quadruple-platinum numbers during the pre-Brooks days. Additionally, all earned wide media attention and used music videos to advantage.

The uncertified stars in country's huge breakthrough are The Nashville Network and Country Music Television, both of which effectively broke down the aging hillbilly stereotypes under which country had always suffered.

At the mass-merchant retail level—among the K marts and Wal-Marts—the Selavision in-store album exposure service has also presented the new face of country music to shoppers who might otherwise have been oblivious to it.

Tim DuBois, senior VP/GM of Arista/Nashville, speculates that the introduction of the SoundScan sales-tracking system last year has raised country's profile among retailers. "All of a sudden, they were able to see how we actually rank in relation to other charts. Maybe it caused them to rethink how much shelf space they were giving us," he says. "Retail has got to pay more attention to us simply because the numbers are so big."

Al Wilson, senior VP of merchandising at the 138-store Strawberries chain, says "when SoundScan hit, I noticed all of the supposed pop and alternative things hit the skids on the charts, and all of these country things that were getting laughed at suddenly became the things that were selling oodles and oodles and had bullets on your charts. It was right about then that country seemed to have more of a visibility in retailers' minds and therefore on retailers' shelves."

"I remember going to an account in New York City four years ago," says Walt Wilson, senior VP of marketing and sales for MCA/Nashville, "and at that time he was carrying only about three of our titles. And the first thing out of his mouth was, 'Is this the annual trek from Nashville to tell us why country is selling?' Now this person is begging for advertising money from the country labels."

Nowadays, Walt Wilson continues, country product presentations and marketing campaigns equal those of any other format. And, he adds, chains that once carried country albums in only a small fraction of their stores are now carrying them in all of them.

"We've always had country sections in the stores, both pre- and post-country boom," notes Al Wilson, "but the difference is in the way we, as retailers, and the vendors might go after the product in terms of visibility." He says record companies and retailers both display an eagerness to advertise the titles and break the artists. "Country is a type of music that's now pursued as aggressively as pop and alternative and R&B and some of the other types of music have been."

Dave Roy, senior buyer for 656-store Trans World Music, notes his company has responded to the upsurge of country music by giving it more prominence in the individual stores. Country albums now get space on the stores' hit walls, he says, "where they never got it before."

Roy says Brooks "certainly spurred" the "much greater acceptance" of new country artists. "There are a lot of artists who have emerged in the last couple of years since Garth became a major force that normally might not have gotten airplay or consideration before," he says.

Arista's DuBois feels that country music as a whole is artistically stronger than it was in its slow-selling period: "We're providing a very strong musical statement for the first time in many years. A few years ago, everybody tried to make music that would cross over. They felt like the only way you could get gold and platinum records was if you got played in more than the country format."

But, as subsequent history has shown, country music can now cross over to the mass audience without pop airplay.

RITA MARLEY IS CLEARED: 'THANK YOU, JAH!'

(Continued from page 10)

tions.

The verdict came at the beginning of the ninth day of deliberations after a three-month trial. According to sources, the judgment was delayed because one juror had been concerned about the statute of limitations, finally agreeing with other jurors that Dec. 10, 1982, was the earliest date on which the estate had known of the defendants' crimes.

Ray Beckerman, Zolt's attorney, has filed a motion to have findings against his client dismissed. At press time, it was not known whether Steinberg's lawyer, Jeremy D. Mishkin, would do the same.

Beckerman's motion, returnable Nov. 30 before Judge Kenneth Conboy, contends the statute of limitations had expired on virtually all counts because the estate had known of the diversion of funds, which also made fraud findings inconsistent.

A main bone of contention during the trial was whether the signing by Rita Marley of her husband's signatures on share transfers after his death constituted forgeries. She testified to signing her husband's name with his permission before his death.

In her summation, Phillips said, "We have listened to 22 witnesses, seen many hundreds of documents, and heard absolutely no evidence that Rita Marley stole from the children of Bob Marley . . .

"Mrs. Marley was on the stand for 11 days . . . She testified fully and with great candor on all subjects, including her many dealings and conversations with her co-administrator [Security Merchant Bank director] Louis Byles. In particular, she testified to meetings and conversations with Mr. Byles in which he gave his implicit or implied approval to things she was doing and things she wanted to do. And then Louis Byles took the stand and called her a liar."

In his instructions to the jury, Judge Conboy explained that Rita Marley's entitlements would be determined by a Jamaican court.

VSDA PLANS BIG MAC ATTACK ON ORION

(Continued from page 6)

ter the start of the McDonald's promotion, "it's totally academic anyway," a trade veteran emphasizes. "They can't stop it."

In a prepared statement, Rosenberg acknowledges that "it may be very difficult to prevent the 'Dances With Wolves' arrangement from taking place." He's more concerned about "laying the legal groundwork to deal with any comparable arrangements that suppliers may consider in the future." One observer, however, wonders if VSDA won't also antagonize the studios by essentially asking for a role in market development.

VSDA president Brad Burnside and outside counsel Charles Ruttenberg weren't available at deadline; Orion Home Video refuses comment about pending litigation.

ORION'S JUSTIFICATION

Orion justifies the McDonald's deal as a means of generating needed cash. Otherwise, the industry runs the risk of a key home video supplier going out of business, says a spokesman. Not everyone buys the argument. "I don't believe the financial position is the force behind this," Stevens maintains.

As evidence, he points to earlier Orion ploys, such as supermarket promotions offering catalog titles at $5-$7. He and Handleman president Steve Strome each wrote Orion asking for a "Dances" explanation, according to Stevens, but "they haven't responded" because of non-disclosure terms in the McDonald's contract.

Orion's revenues should far outweigh any losses from a possible boycott. Estimates are McDonald's and Orion will each clear $2-$2.50 per copy on sales to 8-10 million cassettes, or $16-$25 million apiece. "Dances" is expected to account for 90% of the total delivery, dubbed by West Coast Video Duplicating.

AVA ASKS FDR PRE-SALE JUDGMENT ON OBSCENITY

(Continued from page 6)

did in 1990.

The AVA justifies its request for a jury decision on the grounds that "a 12-person jury drawn from throughout this District will unquestionably provide a substantially broader, more representative, and more accurate assessment of this District's community standards than could ever be accomplished by even the most distinguished jurist sitting alone."

The AVA says that, before filing the Oct. 22 action, it asked Bryant's office to render "a formal legal opinion articulating whether ['After Midnight'] is legally obscene within the Western District of Tennessee" and that Bryant's second-in-command, Newsom, "responded to the [AVA's] request by stating that the office of the United States Attorney did not give advisory opinions."

The AVA's attorneys were not available to comment at press time. Newsom says it is against Justice Dept. policies to comment on pending litigation.

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JIMI HENDRIX AT 50: GONE BUT STILL A STAR

(Continued from page 1)

whole new Experience.

Twenty-two years after Hendrix's death, his catalog is now estimated to generate annual album sales of 2 million-3 million units worldwide. Few extant recording artists could approach the prolific level of career activity surrounding the late guitarist's momentous half-century. A fresh wave of records, tours, exhibitions, videos, and tributes is reaffirming the magnetism of his art and the wealth—both spiritual and commercial—of the Hendrix legacy.

Respect for the Electric Gypsy's musical preeminence reached new peaks this year with the induction in January of the Jimi Hendrix Experience into the Rock and Roll Hall of Fame, and his selection for a Lifetime Achievement Award at the 1992 Grammy Awards.

Warner Bros. plans to release a Hendrix tribute album, expected to feature major artists, sometime next year; it is being assembled by former Hendrix producer Eddie Kramer. In Europe, meanwhile, PolyGram has just issued a new Hendrix greatest-hits package, "The Ultimate Experience," which debuted in the top 20 in France and in the U.K. top 30. And, in late October, BMG Video issued a video called "Jimi Hendrix At Woodstock" in Britain. This is one of a half-dozen Hendrix videos the company has released in territories outside of North America.



Hendrix, at left, as part of the group Curtis Knight & the Squires, winter 1965. The group was Hendrix's last gig on Europe's "chitlin circuit" before he formed his first act, Jimmy James & the Blue Flames. (photographer unknown)

"The Jimi Hendrix Exhibition," a photographic celebration that opened in London in May, recently progressed to several European cities and is set to tour into 1994. Presenting images by the major photographers and artists of Hendrix's era, it has been seen in Milan, Cologne, Berlin, Amsterdam, Paris, and Dublin since September. The exhibit will tour Germany, France, Italy, and Sweden early next year, after a five-city Australian run during December. It is scheduled to appear in New York and four other U.S. cities starting next April, with spring and summer openings also scheduled in Slovenia and Czechoslovakia.

New and recent books about Hendrix include "Jimi Hendrix: Electric Gypsy" by Harry Shapiro and Caesar Glebbeek (St. Martin's Press), "Jimi Hendrix—A Visual Documentary" by Tony Brown (Omnibus Press), and "Hendrix: Setting The Record Straight" by Kramer and John McDermott (Warner Books).

Finally, Seattle is honoring its native son with Jimi Hendrix Day and has also approved plans for a Hendrix Museum, slated to open in 1994.

WHO OWNS THE ASSETS?

Most of the audio and video recordings involved in the current spate of Hendrix activity are administered by Alan Douglas, who describes himself as "supervisor of the activities of the Hendrix assets" through his production company, Are You Experienced Ltd. Douglas says the assets are actually owned by an "offshore" firm called Interlit, about which he will say little more.

(According to an article in the Feb. 6, 1992, issue of Rolling Stone, Interlit, based in the British Virgin Islands, controls European rights, while U.S. rights are owned by a Dutch company called Elbar B.V. Douglas is quoted as saying these firms are owned by a group of investors. The article also says attorney Leo Branton Jr., who, after Hendrix's death, took control of the estate on behalf of the artist's father, Al Hendrix, set up a lifetime annuity for the elder Hendrix.)

In any case, Douglas has licensed Hendrix recordings to Warner Bros. for North America and to PolyGram for the rest of the world. (BMG Video has a video license for the world outside North America.) According to Douglas, the five-year Warner Bros. deal expires at the end of December; both he and Warner Bros. say they are negotiating a license renewal. PolyGram's license, according to Douglas, runs through October 1995.

PolyGram is apparently taking full advantage of that deal: "The Ultimate Experience," available in four formats (including DCC), was issued less than two years after the label's previous European Hendrix set, titled "Cornerstones." The 20-track album, which uses artwork from the exhibition, has shipped 150,000 copies since its release Oct. 26.

Chris Griffin, director of catalog marketing at PolyGram International, defends the decision to release another Hendrix retrospective so soon. "I felt ["Cornerstones"] was a flawed compilation, the artwork wasn't very good, and I think we've now got the top 20 Hendrix tracks," he says.

"It's all one coordinated effort to try to reduce the record catalog," Douglas explains. "Two years ago, we did 'Cornerstones,' which was an effort to convince stores and people that they should ignore previous compilations. It still wasn't working with the speed I would have liked, so we decided to do something drastic.

"We had seen the Bob Marley exhibition last year and I was in contact with those people, and I said, what if we do six [exhibitions] simultaneously and basically put Jimi on the road again, and produce the final compilation, which we did through a market research program. Turns out that Jimi's got an audience that runs from 13 to 50 years old."



As show headliner at the Paris Olympia, Oct. 9, 1967. The band had played its fourth gig at the same location one year earlier, at which time it was fourth on the bill. (Photo: Jean-Luis Rancurel)



Hendrix rehearsing in June 1967, several days prior to the Monterrey Pop Festival, during which he set his guitar on fire. This shot was called "possibly the finest rock'n'roll picture ever taken" by the late promoter Bill Graham. (Photo: Jim Marshall)

Douglas and PolyGram are promoting the new compilation with a videoclip of Hendrix's "Fire" that mixes live action with animation. It was directed by Susan Young, who did the animation work for the Marley film "Time Will Tell."

DIFFERENT APPROACH

Douglas admits posthumous Hendrix releases have sometimes had suspect motivations. "When I first came in 1975, the management operation was trying to take advantage of every business opportunity, so they created four albums," he says. " 'Cry Of Love' was the first, and I must say that's a pretty good album, but then 'War Heroes' came, 'Hendrix In The West', 'Rainbow Bridge', 'Loose Ends,' which was kind of an old-time method of distributing good material among lesser material. People simply lost interest in Jimi Hendrix music.

"When Jimi died, he was symbolic of the '60s, and '60s music, including Jimi's, kind of died with it. There was very minimal activity from the end of 1971. I remember a figure of half a million [per year], then 800,000. It's just steadily grown. When we put 'Crash Landing' out in 1975, the critics slammed me for it. However, we sold 2 million, and since then it's just steadily grown. And I don't think it's peaked."

Bootlegging and pirating continue to hamper the legitimate Hendrix releases: Douglas estimates that 25% of annual sales are of unauthorized material, while Caesar Glebbeek, co-author of "Jimi Hendrix: Electric Gypsy," calculates there could be as many as 300 bootlegs in regular circulation.

"The major problem is the big [European] chains," Douglas says. "We have 12 official releases in Europe, and there are a couple of pre-Experience records. Italy and Germany both claim very abstract copyright laws and claim that certain people have rights after a certain number of years. Piracy is difficult to calculate, how many units are out there, but I think that a lot of that has been terminated, relative to the popularity of CDs."

He reports that the market for nonrecorded Hendrix merchandise, which continues to be overseen from the U.S. by Winterland, is relatively sluggish at present; however, items available at the photo exhibition, from framed prints to buttons and postcards, have sold briskly. Unauthorized products invade that market, too: A 1993 Hendrix calendar has been on sale for several weeks in at least one leading London record chain, while "Foxy Lady" tights are said to be on sale in Japan.

CONTINUING RELEVANCE

Hendrix's music continues to influence contemporary rockers and fascinate both old and new fans. The late Stevie Ray Vaughan, who was often compared to Hendrix, regularly played "Voodoo Chile" at his concerts. Neil Young, who inducted the Hendrix Experience into the Hall of Fame this year, includes "From Hank To Hendrix" on his new Reprise album, "Harvest Moon." Sting, Skid Row, and Def Leppard have each released versions of "Little Wing;" Leppard's was with members of Hothouse Flowers as the Acoustic Hippies From Hell on a recent CD single. Sting's rendition of "Purple Haze" was also a highlight of his last world tour.

In addition, Douglas has worked with the young English group Beautiful People, whose "If 60s Were 90s" album on Castle Communications, a U.K. label, includes an elaborate array of more than 50 Hendrix samples, both musical and spoken, in startlingly updated dance surroundings.

The most blatant nod toward the Hendrix legacy was Right Said Fred's international hit, "I'm Too Sexy." The refrain of that song copies "3rd Stone From The Sun," an instrumental track from the Experience's 1967 debut album—"Are You Experienced?"

According to Douglas, "I'm Too Sexy" came out in the U.K. without authorization for the use of the Hendrix tune. "First they did it; then they came to us because they wanted to release it in the States. . . . Anyway, we let it slide. They had a hit, it was their first record, and we decided, why destroy somebody's career? All we demanded is that they give Jimi copyright identification and pay a fractional royalty to the publishing company."

Tug Records owner and MD Guy Holmes basically confirms this story, although he says that, rather than give a publishing credit, the label printed a dedication, "in admiration of Jimi Hendrix," on the single sleeve.

Other keepers of the Hendrix flame have the opportunity to profit from their passion this month. The 1990 "Electric Gypsy" tome, published in paperback in the U.S. by St. Martin's Press, will be published by Daiei Shuppan in Japan and VGS in Germany. Meanwhile Tony Brown, who runs the Jimi Hendrix Archives from bis Norfolk, Va., bome, bas compiled "Jimi Hendrix—A Visual Documentary," published domestically by Omnibus Press. The same publisher also issued the U.K. edition of David Henderson's "The Life Of Jimi Hendrix—'Scuse Me While I Kiss The Sky," over which Experience drummer Mitch Mitchell lost a High Court case claiming defamation earlier this month (Billboard, Nov. 21).

In August, Warner Books in the U.S. published "Hendrix: Setting The Record Straight" by Kramer and Boston-based writer John McDermott. "One of the things we covered was Hendrix's importance in the business of rock'n'roll," says McDermott. "Touring, posters, T-shirts, the importance of radio in breaking a record. Because of Eddie's involvement, we got to everybody." The book is already in its second printing and will be published internationally next year.

ANNIVERSARY TOUR

Experience bass player Noel Redding will celebrate Hendrix's 50th at London's Town & Country Club, guesting on a monthlong anniversary tour by Seattle-born guitarist Randy Hansen. "I was a bit dubious about it at first," admits Redding, "because I'd heard that he was one of these Hendrix impersonators. But I like the guy, we get on well, I think be's a bloody good guitar player, he's very dedicated to what he's doing. A lot of people will slag me off. You've got to work, haven't you?"

Douglas is also meeting with popular British violinist Nigel Kennedy to discuss a film/record project of Hendrix material. "We have some unreleased compositions of Jimi's that are magnificent; a piece called 'Cherokee Man' that was Jimi's dedication to the Cherokee Indian," notes Douglas, adding that he also has a "completely unreleased studio blues album" by Hendrix in the can.



At Zurich's Kloten airport, May 30, 1968. Hendrix played a show in the city that evening at Hallenstadion, with opening acts Traffic, the Small Faces, the Move, and John Mayall. (Photo: Dölf Preisig)

BLOCKBUSTER VENTURES INTO VIRGIN TERRITORY

(Continued from page 1)

with Virgin as a typical move. "Blockbuster has a history of going faster than anybody thinks they will," says Keith Benjamin, an analyst with Ladenburg, Thalmann & Co. "Clearly, they are rewving up quickly into the music business. I have no doubt that they will be able to generate music sales quickly. They are going into this very intelligently, and not looking for profits up front. That's how they did it in rental; they get market share first and then go after the profits."

Last month, Blockbuster bid to become one of the top 10 music chains by agreeing to acquire the Los Angeles-based Music Plus and Dallas-based Sound Warehouse chains, which run 238 outlets and have an estimated 3% market share of the U.S. music market. That deal is expected to close this week. Bernard disclosed that those stores will be named Blockbuster Music.

When that deal was first announced, Blockbuster boldly proclaimed, in effect, that it would teach U.S. retail chains how to sell music. Competing chain executives initially were skeptical, but the Virgin deal puts some teeth into Blockbuster's claim, observers say. Indeed, Benjamin says that when the pact is completed, Blockbuster will "have the expertise to do whatever they want."

Virgin is highly regarded for its ability to build and merchandise innovative music stores, but many observers question its operational prowess and profitability. By contrast, Blockbuster is considered to be strong in operations and generating profits, but observers question its ability to sell merchandise, as opposed to renting it. If the two companies can meld their strengths, it will make a formidable competitor, analysts says.

"We think it's a very good deal for both sides," says Bernard. "We think we can combine our successes in the U.S. with their successes in Europe."

Bernard notes that nothing is a "guaranteed success, but between our collective experiences we ought to be able to minimize the mistakes."

The deal, which is expected to close before the end of the year, gives Blockbuster a foothold in retail in Europe. "We now have a global partner building out Europe and Australia, while Virgin and we build in the U.S.," he says. "That represents a lot of growth."

Bernard indicates that, even after the Virgin deal closes, Blockbuster might still want to make further acquisitions. The company has previously stated its interest in Philips' Super Club chain, should they be for sale.

U.S. STRUCTURE

In the U.S., Virgin will build and operate new stores, while Blockbuster likely will finance the ventures say. Each company will have equal representation on the board of directors for the joint-venture company, says Bernard, adding there will actually be three boards, one each for Europe, Australia, and the U.S.

The Virgin U.S. operation likely will be separate from Blockbuster Music, although there will be cross-pollination between the stores, Bernard says. Also, Blockbuster will bring to bear some economies of scales with some back-office functions.

Some of the stores Blockbuster will acquire with its buyout of Music Plus are suitable for conversion to megastores, says Virgin's Branson, although he declines to say which outlets are concerned.

Virgin runs 66 outlets worldwide, but its 51 stores in the U.K. and Japan are not covered by the deal. According to press reports, the chain generates about $510 million in sales.

U.S. retail chain executives note Blockbuster Music has failed both are untested in the U.S. music market. For instance, Peter Luckhurst, president of HMV USA, says, "We have a tradition of welcoming good competition to the markets. If people retail well and invest in the process, then the stores will survive. The more people doing it well, the better off everyone will be."

But he adds, "Blockbuster's move into music will be a difficult transition. I think they can do it, but it's a whole new ball game. Blockbuster is used to running stores with 12,000 SKUs, and a super music store can have upward of 120,000 SKUs."

As for Virgin, he says, "They may take the fact that he's gone like a loss in the family."

Cascella, who was born in Newark, N.J., came to New York at age 11 after winning a major accordion championship. He studied with jazz artist Phil Woods and was a member of the Faith Band, which had a hit in 1978 with "Dancin' Shoes," before hooking up with Mellencamp in 1984. He also worked as a session player and composed film scores.

Cascella is survived by his wife, Kathy, and three children. The family is asking that contributions be made to Indianapolis' Prevention of Child Abuse organization.

BETWEEN THE BULLETS

by Geoff Mayfield

BACK ON TOP: Upward movement in the top 10 on The Billboard 200 is a matter of who loses less, as **Billy Ray Cyrus**, at No. 4, is the only artist who nets a gain over the previous week. The dust draws with Garth **Brooks** returning to the top, logging the seventh week at No. 1 for "The Chase." He leads **Michael Bolton**, last week's No. 1, by a 6% margin, and No. 3 **Eric Clapton** by a 24% gap.

STILL TO COME: Most of this quarter's big-impact albums have already been released, but more juicy ones are due to hit the bins before Santa Claus comes to town. **Harry Connick Jr.** has a pair of albums, including one that he recorded when he was 11, reaching stores Tuesday (24). However, **Bell Biv DeVoe**'s much-anticipated sophomore album, which had already been pushed back from Dec. 8 to Dec. 22, has just been pushed back to February.

BATTLEGROUND: Meanwhile, tune in next week for an action-packed top 10 on The Billboard 200. Three artists with huge chart impact hit stores Nov. 17, as did the soundtrack to "The Bodyguard," which contains six new **Whitney Houston** songs—including the new No. 1 single. At the start, look for high entries by **Ice Cube**, who debuted a year ago at No. 2, and **Genesis**, which opened at No. 4 last year. And, don't overlook **Kenny G**, who will also debut on next week's chart. While it's possible that Ice Cube and the live Genesis set will debut higher, in the long run, G's album has the potential to sell more units.

CONTRAST: Last week, when the new **Sade** and **Bon Jovi** albums drew traffic, units sales for titles on The Billboard 200 were almost 10% above the prior week's chart. But, with no new big bangers leading the charge in stores, volume falls by five from last week's total. Thanks to the eclectic mix slate of Nov. 17 titles outlined above, business on next week's chart will again surge dramatically ... Like the heavy schedule of new releases that have hit stores lately, activity on The Billboard 200 and Top Pop Catalog Albums over the past couple of weeks shows that the 1990 shopping season has arrived. Proof of this trend will be seen in the enhanced chart positions earned by better-known artists.

ON TV: The Top 20 Sales Mover this week belongs to **Gloria Estefan** (36-17), who appeared Nov. 10 on "The Arsenio Hall Show." The Top Debut belongs to **Patti LaBelle** (No. 185), who hit "The Tonight Show With Jay Leno" Nov. 13 ... Thanks to the recent CBS miniseries on **Frank Sinatra**, "Sinatra Reprise: The Very Good Years," the single-disc set culled from 1990's Reprise box, re-enters at No. 163. The recently released soundtrack from the miniseries *almost* makes The Billboard 200, missing it by just about 100 units ... Ironically, in the same week Fox announced it is putting "The Heights" on a ratings-induced hiatus, the album culled from that TV series jumps 55-40 on a 22% gain.

MOVIE TIME: Just the other day, a bright distribution executive told me he didn't think the "Sister Act" album would be a soundtrack that benefits from its film's release on home video. Almost as soon as I digested that wisdom, I learned that the title moves 71 places, to No. 112, on a 62% gain ... The "Aladdin" soundtrack debuts at No. 180, but, so far, the film has run only in New York and Los Angeles theaters. Look for it to soar when it opens nationally Wednesday (25).

OLD TRACK IS NEW HIT FOR PEPPERS

(Continued from page 12)

the rights to one of the Warner Bros. singles for "What Hits?" as part of its deal to release the Chili Peppers to Warner Bros., says Goetz.

Bob Merlis, senior VP/director of media relations for Warner Bros., says the label is not worried that the EMI package will cannibalize sales from "Blood Sugar Sex Magik."

In fact, chart activity would seem to indicate the attention to the EMI package actually is reigniting interest in the Warner Bros. title. The album, which has charted on The Billboard 200 for 60 weeks, climbs from No. 65 to No. 63 this week.

"We've sold a lot of albums already, so there's a whole lot of sales that can't be cannibalized," Merlis says. "[What Hits?] is more or less a primer on the band's history, which we don't have. It'll all work out in the long run."

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Chris Wright Creates New Chrysalis Music Unit In U.K.

■ BY DOMINIC PRIDE

LONDON—A year after selling his stake in Chrysalis Records to Thorn EMI, Chris Wright announced Nov. 18 here that he is starting a new music division within the Chrysalis Group. Former Virgin Music Publishing MD Steve Lewis has been named MD and CEO of the division.

The music unit will control Chrysalis' U.K. and U.S. publishing activities, the group's interests in the Hit Label, Air Edel Associates, Wessex Studios, and a new, as-yet-unnamed label.

According to Wright, the label will be started in January and will eventually be "a fully fledged independent record company." Details of the venture have not been worked out yet, he says, but it will start off as a "full-service record company with a distribution deal." U.S. licensees have not been decided on yet.

Lewis says he anticipates hiring an MD to take day-to-day control of the label. Chrysalis publishing head of A&R Paul Lisberg is tipped to fill the job, but Lewis refuses to confirm this. "We will build the overhead once we have the artists," he says. "The company should be creatively driven."

Comments Wright: "We don't want to develop the infrastructure before we have signed any artists."

The label will have an open A&R policy, according to Lewis: "We would like to make a pop record just as much as a serious rock record by the likes of Peter Gabriel."

Wright says he will be happy if the label can find "just six long-term career artists."

Artist development is the way forward, adds Wright. "I'd never say no to a big name if they wanted to sign, but big-name artists want incredibly big money," he notes. "To sign a big artist all you need is a big checkbook, not good ears."

Wright still has some commitments to Chrysalis Records under his conditions of sale to EMI, but he expects to be finished with these by the beginning of next year.

Developing a music label will enable the Chrysalis Group to make the most of the music publishing and recording parts of its business, as well as providing synergies with the interactive technology software it is developing.

GEFFEN, BABINEAU SUED FOR SEX-HARASSMENT

(Continued from page 10)

actually no change in the relationship between Babineau and the women who worked with him.

"Having obtained no relief from the treatment that she received, [Anthony] was forced to and did quit" the label, the suit says.

Anthony subsequently joined Hollywood Records, where she now serves as national director of video promotion. There, her suit claims, her duties were diminished after she voiced support for Muck in her action against Geffen.

Hollywood had no comment on the suit.

Anthony's filing seeks unspecified general, compensatory, and punitive damages to be determined at trial.

NO ADMISSION OF GUILT

Muck's action, filed Nov. 14, 1991, in L.A. Superior Court, had also sought unspecified damages and had alleged that Babineau's campaign of harassment had included masturbating at her desk and sticking his penis in her ear.

The Los Angeles Times reported that Muck's suit had been settled out of court on Nov. 12 after 14 hours of mediation. The paper added that the settlement entailed no admission of guilt or acknowledgment of wrongdoing on the label's part.

Muck's attorney, Bernard Schonbrun, neither confirms nor denies the report of a settlement. However, he indicates that a statement on behalf of his client will be forthcoming soon.

Geffen Records spokeswoman Bryn Bridenthal says the company has no comment on either Anthony's suit or the purported settlement of Muck's case.

Babineau's attorney, Bob Moore, says he has not seen Anthony's complaint. "All I've heard are rumors," Moore adds. "However, we deny the rumors, and we're prepared to defend the case in court, where it belongs, and not in the press."

Moore has no comment on the reported settlement of the Muck suit.

Babineau remains active in the business as an independent promoter.

ORDOWER TO MCA

(Continued from page 12)

activities."

Teller says Ordower was the only candidate he considered for the post.

Ordower, who has been VP of Ogden Entertainment Services since 1987, was named the top promoter for the first six months of 1992 by Billboard's sister publication Amusement Business. In the last year Ogden has been involved in numerous tour dates, including U2, Neil Diamond, Guns N' Roses/Metallica, Eric Clapton, and Clint Black, as well as NBA exhibition games, the Kirov Ballet, and other events.

Ordower's appointment continues MCA's growing involvement in concert promotion, merchandising, and exploration into pay-per-view—areas ...w other labels, such as Sony, Giant, and PolyGram, continue to explore. "We have been at this for a long time," says Teller. "Our competitive position is excellent, and I want to take advantage of that competitive position and start new things that our competition is not doing.

"This appointment should send a very clear signal that we are committed to very strong growth and activities in these areas," Teller adds.

Ordower says, "I'm a longtime admirer of MCA and their legacy in the entertainment industry and I am obviously delighted that there are folks there that had enough enthusiasm about some of the things that I have been doing at Ogden for the last five years to select me."

The Billboard Bulletin...

EDITED BY IRV LICHTMAN

SEE U.K. SINGLES 'BREAKERS'
Agreement over a new U.K. "breakers" singles chart has apparently been reached between labels and retailers. The 20-position chart is designed to generate more interest in singles by showcasing promising releases drawn from below the top 40. Trading terms between record companies and retailers are being worked out, according to **Virgin Retail** managing director **Simon Burke**, who is chairman of the **BARD** retail body. Dealers are concerned about excess inventory if they support and buy releases featured in the "breakers."

FLAT 2ND QTR. FOR SONY MUSIC
Sony Corp. reports that its music entertainment unit's second-quarter sales fell 0.7%, year-to-year, to $915 million. The company attributes the decline to the appreciation of the yen against the dollar and claims that without the currency fluctuation, music sales were up 14%. But sales from filmed entertainment—which includes movies, TV, and home video—were strong enough to overcome the currency factor, rising 35.5% to $729 million. Operating profits for the combined entertainment units decreased 8.4% to $198 million in the quarter that ended Sept. 30. Music sales for six months were $1.76 billion, 4.1% higher than in the same period last year.

NO BUY, BUT MATADOR TALKING
Atlantic Records and New York indie **Matador Records** are negotiating ties, though Matador owner **Gerard Cosloy** says it's not a buyout. "We are still involved in an ongoing discussion with Atlantic," Cosloy says, "but we're not negotiating a purchase of Matador." A spokesperson for Atlantic, which recently purchased North Carolina indie **Mammoth Records**, had no comment.

ROCK THE VOTE REGISTERED
Rock The Vote says it helped put a dent in the voting complacency of the 18-to-25 age group by "influencing" more than 1 million in all 50 states to register to vote in the recent Presidential elections. More than 11 million in this age category voted, a 20% increase over 1988. Rock The Vote, a nonprofit group that assembled a coalition of music retailers, radio stations, and college campuses to increase voter registration, says it will now promote passage of the Motor Voter Bill, whose veto by President Bush was not overturned by Congress. The bill gives automatic voter registration upon renewal of a driver's license.

LEO, TALMADGE EXIT RCA/NASHVILLE
Josh Leo, VP and head of A&R at RCA/Nashville, and **Randy Talmadge**, VP of A&R, have left the label, confirms new label chief **Thom Schuyler**. Leo, Schuyler says, will continue to produce albums for the label . . . Bulletin hears **Rolling Stone** magazine staffer **Jim Henke** is near a deal to join **Elektra** in a marketing slot.

ACM AWARDS, AN HOUR MORE OF MUSIC
The 1993 **Academy of Country Music** awards show, to be broadcast May 11 on NBC-TV, will run during three hours of prime time instead of the usual two. The extra time, ACM officials say, comes from the network's recognition of the increasing appeal of country music. No new award categories will be added.

HEIGHTS MUSIC BELIES SHOW'S FATE
Fox Broadcasting Co. may have pulled "The Heights" TV program from its Thursday-night lineup, but the show has spawned a No. 1 hit single and top 40 album despite its weak performance with viewers. "The Heights," which chronicled the working-class lives of a 20-something rock band, generated the hit **Capitol** single "How Do You Talk To An Angel," which drops to No. 2 this week. Meanwhile, Capitol's TV soundtrack, "The Heights," climbs to No. 40 with a bullet on The Billboard 200.

LIPPIN OPENING LONDON OFFICE
The Lippin Group will put its PR prowess to work in London with the opening of an office there Jan. 4 to be known as **Lippin Wallace Ltd. Vivien Wallace** is leaving **Granada Television International** as chief executive to form the new company. PR firm founder **Richard B. Lippin** will serve as chairman and Wallace as managing director. Lippin's music clients include **Eric Clapton, Fourplay**, and **Will Ackerman's Gang Of Seven** label, among others.

Whitney Makes Big Jump To No. 1

WHITNEY HOUSTON's "I Will Always Love You" leaps from No. 12 to No. 1 in its third week on the Hot 100. That's the biggest jump to No. 1 since **Paul & Linda McCartney's** "Uncle Albert/Admiral Halsey" made an identical move in 1971.

"I Will Always Love You," which is featured in Houston's first film, "The Bodyguard," is the *fourth* No. 1 single in a row to originate in a film or TV series. It follows **Madonna's** "This Used To Be My Playground" (from "A League Of Their Own"), **Boyz II Men's** "End Of The Road" (from "Boomerang"), and the **Heights'** "How Do You Talk To An Angel" (from the Fox TV series, "The Heights").

"I Will Always Love You" is Houston's 10th single to top the Hot 100, which puts her in a tie with **Madonna** as the female solo artist with the most No. 1 hits. Madonna missed the chance to add to her tally when her current single, "Erotica," peaked at No. 3 last month.

Houston's smash is the first single to reach No. 1 on the Hot 100 in just three weeks since **Michael Jackson's** "Black Or White" in December. It's the first No. 1 for producer **David Foster** since **John Parr's** 1985 hit, "St. Elmo's Fire (Man In Motion)." Foster has two other singles streaking up the top 25: **Michael Bolton's** "To Love Somebody" and **Shanice's** "Saving Forever For You."

FOR THE SECOND time in two months, country accounts for three of the top six albums on The Billboard 200. **Garth Brooks'** "The Chase" returns to No. 1, **Billy Ray Cyrus'** "Some Gave All" rebounds to No. 4, and **George Strait's** "Pure Country" soundtrack inches up to No. 6—its highest ranking to date.

Alabama, which paved the way for the current country explosion, tops the Hot Country Singles & Tracks chart for the second week with "I'm In A Hurry (And Don't Know Why)." This is the 13th consecutive year that Alabama has landed a No. 1 country hit—a record topped by only one act in country-music history. **Ronnie Milsap** reached No. 1 every year for *16* straight years—from 1974 through 1989.

FAST FACTS: **Boyz II Men's** "In The Still Of The Nite (I'll Remember)" is the top new entry on the Hot 100 at No. 15. It has already surpassed the **Five Satins'** classic original version, which reached No. 24 in 1956.

Bon Jovi's "Keep The Faith" drops from No. 5 to No. 7 in its second week on The Billboard 200. The band's last album, "New Jersey," logged 15 weeks in the top five.

Gloria Estefan's "Greatest Hits" leaps from No. 36 to No. 17 in its second week on The Billboard 200. It's shaping up as the top-charting greatest-hits album of this holiday season. That distinction was held in the past few years by **Motley Crue's** "Decade Of Decadence" (1991), **Madonna's** "The Immaculate Collection" (1990), **Luther Vandross'** "The Best Of Luther Vandross. . .The Best Of Love" (1989), and **Journey's** "Greatest Hits" (1988).

The "Aladdin" soundtrack, composer **Alan Menken's** followup to "Beauty And The Beast," enters The Billboard 200 at No. 180. The album features five new songs by Menken and the late **Howard Ashman**, his collaborator on both "The Little Mermaid" and "Beauty And The Beast." The latter soundtrack went top 20 in April.

CHART BEAT



by Paul Grein

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